PROGRAMMES FOR MARCH 31—APRIL 6

THE RADIO TIMES

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NATION SHALL SPEAK PEACE UNTO NATION

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A SPECIAL EASTER HOLIDAY NUMBER

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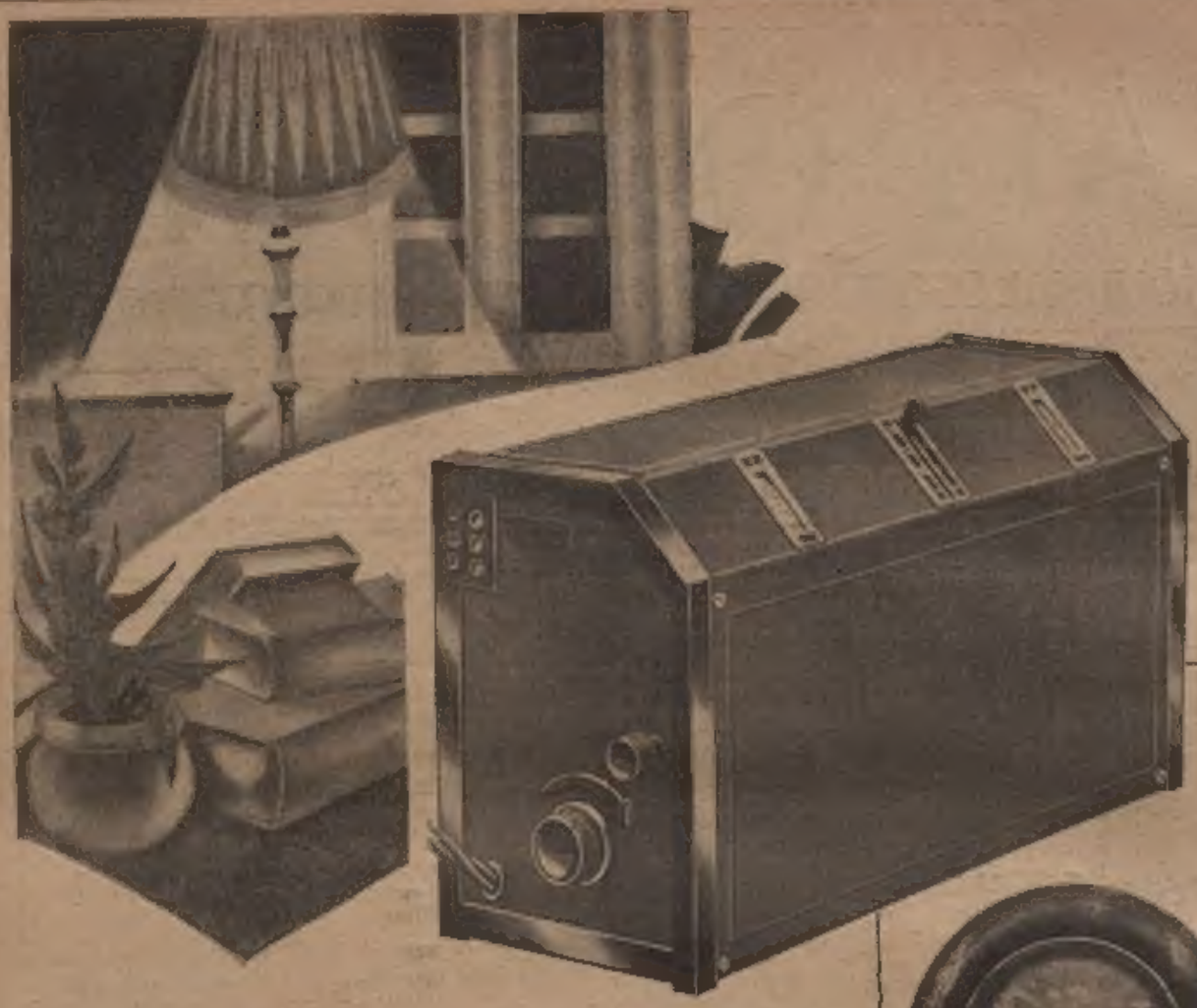
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IN THE PROGRAMMES
March 31—April 6

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THE RADIO TIMES

Vol. 22. No. 287. [Registered at the G.P.O. as a Newspaper.] MARCH 29, 1929. Every Friday. Two Pence.

OLD OPERAS WHICH SHOULD BE REVIVED.

ON approaching the subject of this article—one which must be ever in the minds of those in charge of musical broadcasting—two problems immediately presented themselves: How should the adjective "old" be defined? How far can the judgment of any one individual, the definition once settled, decide with authority what is worth reviving or not?

As regards the adjective, it is clear that an arbitrary line must be drawn somewhere, and I propose to draw it at the year 1850; that is to say, just before the production of Verdi's *Rigoletto* and a year after Meyerbeer's *Le Prophète*. Many operas, such as *The Barber of Seville* and *Freischutz*, to say nothing of *Lohengrin* and *Tannhauser*, all still indubitably alive, were written before that date; many others written subsequent to it are as indubitably moribund. But as a dividing line the year will serve for practical purposes.

As regards the second problem, I make no pretence to solve it—merely to indicate lines on which those who can give the time to study the various details with care might advantageously proceed. To this extent, however, I have bound myself, in that I have not suggested any opera for revivification that would not, in my judgment, appeal to some considerable section of the public. For this reason I make no mention of the Monteverdi operas, masterpieces though they are. Rightly or wrongly, I think their appeal too austere, their convention too antiquated for ordinary modern tastes. To a greater or less extent the same objection, complicated by questions of pitch, applies to Rameau's operas, though Paris has experimented in recent years with *Hippolyte et Aricie*.

Again, the absurd and inadequate librettos of all Schubert's operas and most of Weber's put them out of court for practical purposes. I know, in this connection, that a small but determined body of enthusiasts, when Schubert's childish *Faithful Sentinel* was revived at the Court Theatre last summer, waxed furious with the critics and the general public for not backing up their opinion of the opera's merits. Still, I do not think that the opera will ever be heard again, and I will not pretend to be sorry. Weber's eclipse is a far more serious and regrettable matter, for *Preciosa*, *Euryanthe*, and *Oberon* do, in fact, contain theatrical music of the first class. Perhaps a solution might be found here in an occasional performance by students, or something of the kind.

The earliest and, to the Englishman, certainly the most obvious opera to revive is Purcell's *Dido and Æneas*. I am aware, of course, that this has been produced in recent years in places such as Liverpool and Cambridge; but these are amateur productions. People may argue that *Dido and Æneas*, having been written originally for a girls' school, is of all operas best suited for amateur performance, and the argument has weight. Still, the indubitable fact remains that Purcell's masterpiece is the greatest piece of dramatic music ever written by an Englishman, and would therefore seem indicated, on some occasion or other, as worthy of the best possible performance that our musical resources can provide. It is not long, the music is extremely poignant and expressive, and I believe that a first-class production might achieve considerable success. *Dido and Æneas*, coupled with some other short modern opera, would provide an ideal opening for Sir Thomas Beecham's opera, if and when it materializes.

THEN we come to Handel's operas. People in this country, obsessed by the *Messiah* and *Israel in Egypt*, always forget that Handel was primarily an opera composer. Or, if they do not forget it, they persuade themselves that Handel turned with delight from operatic composition to the production of oratorios to the Greater Glory of the English Middle Classes. This seems to have been the view even of informed enthusiasts such as Streatfeild and Samuel Butler. There is no evidence that it is true. Handel ceased writing operas in England because the operas ceased to be profitable. There is no reason to believe that he considered the oratorio form superior. On the contrary, Handel harked back to opera whenever he could. He wrote more than forty operas (a number considerably greater than that of his oratorios), and much of his best music is to be found in them. What is more, many of these so-called oratorios, such as *Semele* and *Theodora*, even *Hercules* and *Saul*, are really operas in disguise; and, in the opinion of many competent observers, gain much by being presented in operatic form.

ADMITTEDLY, in dealing with the Handel operas we are confronted by a considerable difficulty. The convention in which they were conceived has become very strange to us, and the action seems to move with insufficient rapidity. I do not think, however, that, in the case of Handel, the difficulty is insuperable, as in the case of Monteverdi, because the musical idiom appeals more nearly to us. It certainly has not proved insuperable in Germany, where operas such as *Rodelinda* and *Julius Cæsar* have been successfully revived. Only, they must not be presented in any way as conventional operas, but rather as pageants or platform plays—something in the manner of Reinhardt's *Miracle* or *Oedipus*, which many readers will doubtless remember in London before the War. Granted an intelligent production of this kind, coupled with really beautiful singing, I see no reason at all why the best of the Handel operas should not take their place in the current repertory once more.

None of the eighteenth-century German operas seem worth bothering about. The best of Gluck and Mozart are in the repertory, anyhow, and there is little else. Eighteenth-century Italy, on the other hand, is a mine of possibilities. It is curious to note in this connection how well works like Cimarosa's *Matrimonio Segreto* and Paesiello's *Serva Padrona* wear on the too rare occasions when we hear them. Nobody would be more surprised than the composers themselves or the connoisseurs of the day, who united in considering their serious to be of far greater importance than their comic operas—a fallacy to which musicians in general are always prone. Yet the fact remains that the first are as dead as mutton, while the second can often be revived with chances of success, because the Italian comic opera tradition seems to possess inexhaustible vitality.

When we come to the beginning of the nineteenth century, conditions are somewhat changed, though it may be doubted whether any of the serious operas of Rossini (except *William Tell*) or Donizetti are likely to be heard again. Donizetti's comic operas, on the other hand, such as *Don Pasquale* and *Elisir d'Amore*, are very well worth hearing, while the same may be said of Auber's *Fra Diavolo*, and perhaps of his serious opera, *Masaniello*, which Wagner thought one of the best works of the time. But the interesting composer in what may roughly be called this period is undoubtedly Bellini. His genius, like his nature, was essentially gentle, but none the less undeniable. The world is beginning to show a rather unexpected interest in *Norma* and *La Sonnambula*; the former has just had a most successful revival in New York. The world certainly owes some reparation to Bellini, for there seems to have been a kind of conspiracy among musicians to conceal his importance in general and his influence on Chopin in particular. Such forms of injustice have a way of remedying themselves in the most unexpected fashion, and, had I to guess a neglected composer for whom a vogue might safely be prophesied, I should vote for Bellini. The only difficulty in the way is the increasing rarity of good singers, for singing of the first order is an indispensable ingredient in the successful production of a Bellini opera.

(*Continued overleaf.*)

OLD OPERAS.

(*Continued from previous page.*)

The same objection applies, though not to the same extent, to the early operas of Verdi. Here the interest lies almost entirely in the vocal line, though that interest is not by any means so purely melodic as is usually supposed, for the principal interest in works like *Nabuco*, *Ernani*, and *Luisa Miller* lies in their sincerity and their powerful, if crude, characterization.

The famous 'good tunes' of Verdi are to be found mainly in his works of the early middle period, such as *Trovatore* and *Traviata*. Now the three operas that I instanced just now have all been revived with conspicuous success in the last two years in Germany and Italy, but I think *Nabuco*, though the earliest in date, alone would have a chance in England, owing to its magnificent choruses. It would be difficult for an English public (of all publics the least sophisticated in operatic matters) to adapt themselves sufficiently to the convention and manner in which Verdi wrote his earliest essays in operatic form.

Perhaps with the passing of the Wagnerian hegemony, appreciations of different operatic conventions may become more general, but there is little sign of it up to the present in this country. Yet an opera like *Luisa Miller*, with its poignant, direct emotional appeal, would be well worth reviving (as the Germans found) if people could only be induced to approach it from the right point of view and not expect to find in the score effects that were never intended to be there!

The best thing of all is for a generation to be interested in its own operas, if it possesses any operas worth being interested in; the next best thing is for it to approach all opera with a due sense of historical perspective.

Francis Toye.

Of particular interest, in view of Mr. Toye's article, is the announcement that forthcoming operas to be broadcast include the two little-known works of Massenet: 'Le Jongleur de Notre Dame,' and 'Werther.' These will be performed in May and July respectively.

Auction Bridge—IV.

THE CORRECT LEADS AT AUCTION.

The Conclusion of Mrs. Stafford Northcote's Course of Lessons.

I HAVE had a great number of letters from readers of *The Radio Times* which have been very interesting to me. Most of them have been from Whist players who have just started to play Auction Bridge and they have confirmed me in my belief that a Whist player, almost invariably, makes a good Bridge player. The old Whist player is far more scientific in his deductions than is the average Bridge player who has played no other card game than Bridge. There has been a general request for the leads, so I feel that this will be a fitting conclusion to my aids for beginners, but before doing so I would like to give a short summary as to the general defence of any declaration.

Playing against the declaration is the most difficult part of Bridge. It is in the defending of a hand that true skill lies. It is a comparatively easy matter to play one's Dummy and one's own combined cards successfully, but the test of a player's ability is to be shown in his power of defence. There are no hard or fast rules for defending which can be laid down, but one very useful principle to lay to heart is—watch what your opponent does not do, rather than what he does. Much information can be gained from what your opponent leaves undone in the way of attacking. There are just two things, and two things only, which must be kept before the mind when playing against any declaration. The first, and chief one, is to save the game, and the second to break the contract. But never try for the second until the first is sure. It is quite unpardonable to have to say to your partner at the end of a hand that you could have saved the game but that you went for breaking the contract. When once you have secured that precious game-saving trick you can take what risks you like to defeat the call, but only then. When playing against a Trump suit always remember the number of Trumps that there are out or how many the declarer has left in his hand. This may sound a childish point to urge, but it is one which many regular Bridge players pay little or no attention to. And yet it is one on which game-saving tactics so often rest. For perfect defence, perfect partnership is needed. Your partner's thirteen cards have to be combined with your own. Try to find out what he has. To do this, when there has been no call made by him, you will have to watch the cards as they are played and draw deductions from them. Do not be selfish in your plan of defence and play only for your own hand. Give him all the information that it is possible for you to do with success. Note the cards as they fall; and, try to have patience with a dull partner or one who does not return your lead.

The Leads Against a No Trump.

From a suite headed by:	
Ace, King, Queen	lead King, followed by Queen.
Ace, King, with seven ..	„ King.
Ace, King, with less than seven	„ Fourth-best.
Ace, Queen, Knave	„ Queen.
Ace, Queen, 10	„ 10.
Ace, Knave, 10	„ Knave.
Ace and any other combination	„ Fourth-best.
King, Queen, Knave and one other	„ King.
King, Queen, Knave, with five or more	„ Knave.
King, Queen, 10	„ King.
King, Queen, with seven ..	„ King.
King, Queen, with less than seven	„ Fourth-best.
King, Knave, 10	„ Knave.
Queen, Knave, 10	„ Queen.
Queen, Knave, 9	„ Queen.
Queen, Knave	„ Fourth-best.
Knave, 10, 9	„ Highest of sequence.

Note.—From any other combination lead fourth-best.

The Leads Against a Trump Declaration.

From Ace, King, Queen ..	lead King, followed by Queen.
„ Ace, King, and others ..	„ King, followed by Ace.
„ King, Queen, and others	„ King.
„ Ace, King alone ..	„ Ace, followed by King.
„ Queen, Knave, 10 ..	„ Queen.
„ Queen, Knave, 9 ..	„ Queen.
„ Queen, Knave, and others	„ smallest.
„ Knave, 10, and others ..	„ Knave.
„ Queen, not one other .. a weak suit	„ Queen. „ the highest
If you have to lead from Ace, Queen, and others ..	„ Ace, followed by a small one
From Ace, and three or more others	„ Ace.
„ Ace, and two others ..	„ smallest.
„ King, Knave, 10 ..	„ Knave.
„ King, and two or three others	„ smallest.

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, Mar. 31.		
3.30. Military Band. 9.5. Grieg Programme.	3.30. Concert—Orchestral and Choral.	3.30. Glasgow. Orchestral Concert.
Monday, April 1.		
10.55. Music from the Russian Ballet.	7.0. Black Dyke Band.	3.0. Cardiff. Orchestral Concert.
Tuesday, April 2.		
7.45. Studio Concert.	8.30. Chamber Music.	8.0. Cardiff. Light Orchestral Concert.
Wednesday, April 3.		
8.0. B.B.C. Concert of Contemporary Music.	8.0. City of Birmingham Police Band.	3.45. Manchester. Orchestral Concert.
Thursday, April 4.		
8.0. B.B.C. Concert from People's Palace.	3.0. Symphony Concert from Bournemouth.	4.0. Glasgow. Scottish Concert. 7.45. Belfast. Orchestral Concert.
Friday, April 5.		
8.0. Arne Concert.	8.0. Military Band.	3.0. Manchester. Concert.
Saturday, April 6.		
8.0. Concert from Central Hall.	3.0. Symphony Concert.	8.0. Belfast. Students' Songs.

PROGRAMMES TO LISTEN FOR.

Sunday:
Easter Service from York Minster.

Monday:
Music from the Russian Ballet.

Tuesday:
de Courville's 'Gay Sparks.'

Wednesday:
The Amar-Hindemith Quartet.

Thursday:
A People's Palace Concert

Friday:
'Ultimatum,' a Thriller.

Saturday:
Vaudeville—and the Palladium.

A Story by VERNON BARTLETT. *Illustrated by Stephen Spurrier.*

MARIETTA MAKES HISTORY.



'Disgusted you beaten with Corovian-Lusitanian Treaty,' it ran. 'Next time you let me down you go.'

'BIRDS of a feather flock together' is one proverb, but 'Like attracts like' is another, and it is certainly the one which explains the odd friendship that exists between Professor Findlayson and myself. His 'History of Europe since the Peace Conference' is, of course, a masterpiece of accurate detail and clever drawing; I know four dates in English history—1066, 1087, August 4, 1914, and November 11, 1918. I believe, too, that something happened in 1100, but I am not quite sure what, and I have a suspicion amounting almost to a certainty that the battle of Sedgemoor was fought on June 25, 1685, though why I should have this suspicion is quite beyond me.

But one evening I dropped into Findlayson's study, and found him writing of the political effects of the Bellagio Conference. I picked up a page haphazard. 'It may reasonably be argued,' I read, 'that the Bellagio Conference was remarkable less for the resolutions, which, at the time of their adoption, aroused so much anxious interest in the Chancelleries of Europe, than for the *rapprochement* between Corovia and Mironia, which may be said to date from the secret meetings that must then have taken place. It goes without saying that at this period Corovia, wearied and, indeed, alarmed by her isolation, was seeking for an ally, but even the more astute political observers had not considered the possibility of the choice falling upon Mironia, a country which, despite her immense natural resources. . . .'

I crept out of the Professor's study and went back to my own den. I, too, I decided, would write history.

* * * *

A diplomat of ambassadorial rank might have overlooked her, but no journalist, called upon to draw up a list of the features without which no international conference would be complete, would have forgotten to include the name of Marietta the Barmaid. At Spa and Genoa, Lausanne and Lugano, she has won fame; her photograph has appeared in English and American newspapers; she has a wonderful collection of distinguished autographs; and her caricature hangs in the famous row of caricatures in the Restaurant Bavaria in Geneva, close to less kindly drawings of Sir Austen Chamberlain, M. Briand, Herr Stresemann, and the other Foreign Ministers who attend the meetings of the League of Nations. If Marietta, portrayed as a small figure almost concealed behind an immense cocktail-shaker, is treated more leniently than her neighbours in that gallery, it is no reflection on these distinguished gentlemen, but merely a compliment to her charms. For, after all, could anybody—could you, for example—draw a cruel cartoon of Marietta? No, of course not!

No, of course not! And yet there was that one exception, Dick Randall.

It is strange that Marietta, who was pursued by half the special correspondents of Europe and who made the fortune of every bar in which she worked, should have made a fool of herself over a surly brute like Dick Randall. A fellow who drank like a fish, swore like a trooper, gambled like the devil, treated women like dirt, and, to crown all, was not a white man as far as journalism was concerned! You remember, for example, the time when King Constantine of Greece had given a general interview in Lucerne very late one evening, and everyone had promised not to put it on the wire until the following day so as to give it a decent chance? What, you don't remember that? Yes, Randall agreed like the rest of them. Then he pretended he'd promised to take what he called a 'dream child' out to dance at the 'Mascotte,' popped round the corner to the post office, and telephoned the whole interview to Paris just in time to catch the later editions of *The Messenger*, with the result that he killed the story for everybody else. You can forgive a man a lot, but not that sort of thing. It's not done in journalism.

But to come back to Marietta. As soon as the Foreign Ministers, or whoever does these things, had chosen Bellagio as the site of the thirty-third international conference to settle all outstanding questions between Corovia and the rest of the world, Luigi, the manager of the Palace Hotel, telegraphed to Marietta and asked her to run the Palace Bar for two months or the duration. A smart fellow, Luigi, who knows his business. But the village postmaster in the Bernese Oberland gasped as he wrote out the telegram to be delivered at Marietta's prim little chalet, for the sum mentioned for mixing drinks for delegates and journalists at Bellagio was one which would turn many a prime minister in Europe green with envy. And Marietta, who would rather have paid money out of her own pocket than miss an international conference, accepted—a little condescendingly, for she, too, knew her business. When the first special correspondent arrived to write up the preparations for the conference, there she was, neat, small, gay, and yet appealing as ever, busily polishing cocktail-shakers behind the high, marble-topped bar with its dishes of cloves, coffee beans, potato slices and salted almonds.

VERNON BARTLETT is well known to most listeners for his weekly talks on 'The Way of the World.' As former foreign correspondent of 'The Times,' and a member of the Secretariat of the League of Nations, he is closely acquainted with that section of life in post-war Europe which provides the setting of this story and of those in his book, 'Topsy Turvy.'

I saw very little of Randall in the ordinary way, but it so happened that, at Bellagio, we found we had rooms next door to each other in the Hotel du Lac, and I was attracted by his indubitable cleverness. There was some talk, too, of a row he had had during a poker game with Wetherby, of the Ubiquitous News Agency, and this rather increased my sympathy—or should I say decreased my antipathy?—for him, for Wetherby's reputation for not playing the game was even more unsavoury than Randall's, and it was not redeemed by the other's dry sense of humour.

I suppose it was this sense of humour which, despite its vein of malice, first attracted Marietta to him. In any case, these things cannot be explained. The fact is that when I turned into the Palace Bar one evening with Randall, Marietta looked at him with a kind of adoration which would have made any journalist as jealous of him as Marietta's salary would have made the prime ministers jealous of her. There was no doubt that she had, as they say, fallen for him.

'Monsieur Dick is upset tonight,' ventured Marietta, when she brought our drinks. But all she got for her sympathy was an ill-humoured growl.

'What's up, Randall?' I asked, and received a similar reply, so I took up the *Corriere della Sera* and began studying Caprin's article on the new treaty between

(Continued on page 750.)



'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Anonymous Actors.

SO radio actors are to remain anonymous! This decision must have caused great pain to a young friend of mine who would rather read a column about her appearance on the plage at Deauville with a chameleon on a silver chain than one paragraph of considered tribute to her acting.



'On the *plage* at Deauville.'

But, to be serious, there is one conclusion to be drawn from the outcry over what is already known as the disembodied voice question'—that the Press, as well as the Stage, continues to look upon broadcasting as merely an inferior mechanical offshoot of the theatre, and to judge the questions of radio drama from the same angle as those affecting stage production. This is false analogy. The two are a thousand miles apart. The popular stage play today expresses less the personality of the dramatist than that of the actors. The average theatre-goer follows his favourite 'star' rather than his favourite author (though in the case of Edgar Wallace he makes an exception). Whether this is good for the drama or not I do not propose to argue here. If the 'stars' pull in the money, theatrical managers will continue to advertise them at the expense of the play. That seems to be the only excuse for the almost total suppression on playbills of the author's name. But a broadcast play gives us the *character* rather than the *actor*. The latter has a difficult task to carry out in conveying the former by means of voice alone. Anything which comes between him and the *rôle* he is playing—a picture of himself, the mere name of him, suggesting so much that is extraneous to the play, his outside life, the fact that he really is Jones, Brown, or Robinson, and *not* the hero of the play—detracts from the realism of his performance. Broadcasting does not need a splash of 'big names' to attract an audience for its plays. It can do much for the drama by sacrificing the actor to some extent in favour of the play.

Personalities versus *Ideas.*

THE issue finally involved in this 'disembodied voice question' is, of course, far greater than either actors or radio drama. The increasing interest in *personalities* at the expense of an interest in *ideas* is the issue involved. And that is an almost international issue, as the whole trend of modern civilization shows. In the United States, for instance, where even the finest symphony may come over the air with interludes advertising the latest automobile, personality seems to be almost all that matters. So-and-so has a name: never mind, therefore, what he sings: he is the goods—*everyone* says so! . . . In such a state of affairs to succeed here, too? It is only human to be interested in personalities; but it may become a foible the over-indulgence of which leads to artistic disaster. What the actor says should be as important, surely, as who he is; and especially is this so in radio-drama, where everything is concentrated on the word.

'The Dumb Wife of Cheapside.'

THE man who married a dumb wife has always been a popular figure in comic literature; Terence made him a figure of fun, so did Rabelais, and so did Anatole France. Now and again you will come across him in mediæval sculpture. You know the gist of the theme: out of solicitude, the man who had married a dumb wife sent for a physician to cure her, which he did, with results so disastrous to his own peace that he sent for the physician to remove the cure. 'The only cure I know,' said the doctor, 'is the husband's deafness.' So the situation was reversed and became 'the woman who had married a deaf husband.' . . . A merciful curtain may be drawn over the rest of the story. Ashley Dukes, whose *Man with the Load of Mischief* has been one of the outstanding dramatic successes of our day, has taken this old story and adapted it to an English setting. *The Dumb Wife of Cheapside* he calls it; 'a play written for broadcasting, in a Prologue and two Acts.' It will be broadcast from London on Wednesday, April 17. Amongst modern dramatists Mr. Dukes has made the period stage-play peculiarly his own; but this version of one of the oldest tales in the world is his first venture into the field of broadcast drama.

Energy.

ARE there any orchestral concerts more widely popular than Wagner concerts? The critic may pooh-pooh them as panderings, but the public likes them, and even seems to prefer them to the undiluted operas. What Wagner himself would have thought of such concerts is another matter. He had such definite theories about opera that he probably would have viewed this arbitrary hacking unfavourably: the music, the poetry, the scenery, and the ballet, he might have said, all co-operate to give to opera as I envision it, and without that co-operation neither it nor they need exist. Anyway, he would have combated the question with considerable force. Never any man spent more energies in thrashing all sorts of questions; everything interested him; he would write pages of diatribe over the questions involved, for instance, in getting his operas performed—when the music was not even written! 'It only remains,' he would write, in a postscript, *after* spending pages on plans, and suppositions, and speculations, 'to write the music.' It is, perhaps, this abundant energy that attracts the public so enthusiastically to his music; the torrent of it sweeps them along, bodily dead, spiritually alive—and the experience is more exhausting than can be endured frequently. Two splendid Wagner concerts are to be broadcast soon, the last of the B.B.C. Symphony Concerts (Friday, April 12) and the Second People's Palace Concert (5GB Thursday, April 11).

The Week's Chamber Music.

THE Æolian Players, consisting of Antonio Brosa (violin), Rebecca Clarke (violin), Joseph Slater (flute), and Gordon Bryan (pianoforte), will be heard in a chamber-music concert from London on Thursday evening, April 11. On Saturday evening, the 13th, the Gershom Parkington Quintet, with Suzanne Bertin (soprano), will be giving another of their intimate and enjoyable lighter concerts. And the Stratton String Quartet, with Paula St. Clair (soprano), will be heard on Monday evening, the 8th, from 5GB, in a programme that includes Joseph Speight's successful 'Three Shakespearean Sketches.'

Travel in Cambodia.

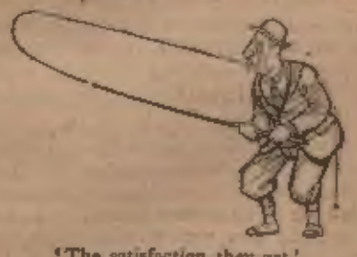
ON Saturday, April 13, Mrs. Wheatcroft is to talk about Cambodia, from which she has recently returned. This French Protectorate, a neighbour of Siam and Annam, was one of the last countries of the East to surrender its mystery to the motor-car and the telephone. There is something both sad and amusing in the story of the late King of Cambodia, who, when he left his golden palace to visit Europe, wore a huge diamond in his bowler hat. The life of Cambodia centres round the great river Mekong, on which stands the capital, Phnom Phen, a city of gold and jewels, and the great lake of Tonle-Sap, which is nearly seventy miles in length and provides the chief industry of the country—fishing. The story which Mrs. Wheatcroft has to tell is full of the bright colour—of jewelled Buddhas with smiling faces, dancers crowned with flowers, grey and crimson pelicans fishing in green waters, priests in orange robes, and peasants in red. She was fortunate in visiting the city of Angkor, one of the most impressive ruins of the East, the relic of the Khmer civilization of many centuries ago, where only the temples are standing today, for, in honour of the gods, they were built of less perishable stone than the homes of men. It is said that this city was built by slaves in the space of forty years. They must have dragged the sand—and ironstone blocks—for many miles through the jungle, since there are no quarries near to Angkor.

An S O S Record.

LAST month established a record as being the coldest for many years. It was also a record month for S O S messages. Sixty messages were broadcast from London alone. Though the month was a short one, this figure beat the previous record by eleven. Whether there was any relation between the coldness of the weather and the frequency of S O S broadcasts one cannot definitely say—but certainly there was much illness during the cold spell.

'The Iron Blue.'

ON Wednesday, April 10, Major J. W. Hills, M.P., will talk from London on 'The Iron Blue.' I did not know before what an 'Iron Blue' was—and, when I first read the title of this talk, I had a horrid feeling that either Oxford or Cambridge proposed to include a Robot



'The satisfaction they get.'

in their crew this year. But it seems that an Iron Blue is a kind of trout-fly and that Major Hills is to talk on Trout Fishing. How one envies these fishermen the satisfaction they get from their sport. I remember meeting at an inn in North Wales a fisherman whose peaty suiting was so embellished with insignia that he looked like a flypaper and in whose eyes, as he spoke of 'March Browns' and 'Greenwell's Glories,' was the peace of Paradise.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



£500 a Year.

THE Daventry morning talk on Monday, April 8, will be given by Mrs. C. S. Peel. This will the first of two talks on 'Planning the Household Budget,' and will be addressed to listeners with incomes of £500 a year. Mrs. Peel was director of the Women's Section at the Ministry



'Food queues.'

of Food during the war. She has recently published an excellent book entitled 'How we Lived in War Time.' Reading it over last week-end, I found myself recalling much that in eleven brief years I had forgotten—air raids, 'specials,' food queues, meat-tickets, etc. Many books have been written about the fighting, but surprisingly little about the 'home front.' Mrs. Peel has filled the gap with her history and its excellent illustrations.

Shaw and Chekov.

TWO attractive plays to be broadcast in the near future are Shaw's *St. Joan* (April 25 and 26) and Chekov's *The Cherry Orchard* (April 9, 5GB, and April 10, 2LO). Two playwrights more unlike each other, in method, in subject, in almost everything, it would be difficult to find, yet both meet on common ground in the matter of possessing a genius for the theatre. They may achieve this hold on the audience in vastly different ways—but Shaw, or Chekov, that hold is sure and unrelaxing until the final curtain. Listeners may miss in *St. Joan* the gorgeous colours that Charles Ricketts has given the play in his period costumes and gay scenery: but the loss should be more than atoned for by an added ease in listening to those static scenes whose only interest is an intellectual one, and of which *St. Joan* contains one of the bravest examples in all Shaw. The *St. Joan* broadcast runs over two nights—an innovation necessary to this play, since to cut it would be unpardonable, and to listen to all of it over the air, without a break, impossible.

'The Prisoner of Zenda.'

WHEN, in the 'nineties, Anthony Hope Hawkins published 'The Prisoner of Zenda,' with illustrations by Charles Dana Gibson, he could not have foreseen that this little book would become a classic of romantic fiction, running into numberless editions, twice filmed (more notably by Rex Ingram, who created from one classic another), and played on the stage in every part of the world. The reason for the success of *The Prisoner of Zenda* is not hard to find. It is primarily a 'jolly good story'—and when it comes to popularity, the jolly good stories generally win through at the expense of more portentous writing. It is good news that *The Prisoner of Zenda*, specially adapted for the microphone, is to be broadcast early in May. I hope that if the play proves as successful as it should, someone will follow it up with *Rupert of Hentzau*.

The Bishop who Ate his Boots.

TO be too constantly known as the 'Bishop who ate his boots' must be, I own, annoying; yet there is something epic in the achievement, and I do not think Dr. I. O. Stringer, Bishop of Yukon, is very serious when he says he is getting tired of the amusing epithet. Anyway, the fact remains that, some years ago, stranded in the Arctic snows, he *did* eat his boots. I can only recall one other person who comes anywhere near a similar accomplishment; and that (as all who have seen *The Gold Rush* will recall) was Charlie Chaplin. No, I think Dr. Stringer has every right to feel proud of such a reminiscence. Its humour covers the grim and heroic situation of which it was the outcome. Dr Stringer has spent the best part of his life in the Arctic and at Klondyke, where his diocese covers 200,000 square miles, and where his parishioners consist of Esquimaux, whale hunters, and gold diggers. He is in England at the moment, and, before returning to Dawson City, his headquarters, he is going to broadcast from London a talk (April 7) which he has called 'The Skin Game in the Arctic and at Klondyke.' He is an expert on the subject of emergency diets, and is able to define his preferences among boot or beaver, caribou or walrus, with a nice exactitude.

Great Olympia.

THE name of the Olympic Games, as held in these times, is familiar to most people, though it is possible that many do not know of the Greek games of over two thousand years ago from which they borrowed it. On Tuesday, April 9, Mr. Stanley Casson is to talk about Olympia, where German excavations have enabled the archæologists to reconstruct the plan of what was a great religious and athletic centre of the ancient world. The famous Games were controlled by the State of Elis, which was under the protection of Sparta. Athletes had to undergo a year of training before they could be admitted as contestants. The chief events were running races, jumping, javelin and discus throwing, wrestling, and chariot racing. Olympia, which was a shrine of Zeus, embodied the Greek ideal of the equal glory of body and mind and the discipline of both to the honour of the gods. Visitors came from all parts of the world to Olympia, which therefore, like Delphi, became a centre of political intrigue, a clearing-house for diplomatic secrets, and a gathering place for poets and artists, and their patrons.

A Happy Man.

AMONG all composers, two of the most essentially happy were surely Bach and Haydn: both of them seemed somehow able, whatever the setbacks of life, to draw humour from a secret well of happiness. 'The darling of our nation,' a Viennese paper said of Haydn; and 'Papa Haydn' we all call him to this day. He had a generous patron; he was happy and easy in his work: wherever he went, on the Continent or in England, he was always genuinely welcomed; he enjoyed friends and sincere appreciators galore; and he lived to relish to the full his more than three-score-years-and-ten. That, no doubt, explains the essential gaiety that colours nearly all his music. It possibly explains, also, the ease with which he wrote. The pianoforte sonatas of this good-natured old man ('anyone can see by the look of me,' he said, 'that I am a good-natured fellow') are to provide the 'Foundations of Music' for the week commencing April 8. They will be played by Reginald Paul.

Roumania.

WHEN I went to Hungary in 1920 I intended to go on to Roumania, but spring in Buda Pesth was so attractive that I found myself in the end with neither time nor money to continue my journey. So the nearest I have ever got to Roumania is hearing its gipsy bands, which are even more exciting than the Hungarian, and seeing its Queen-Mother driving through London. It is one of the younger States of Europe; it came into existence in 1859. Previous to this, the history of the country, from the days of its conquest by Trajan onwards, was a stormy one—of invasion and counter-invasion by Goths, Tartars, Magyars, Turks. Roumania was the 'cockpit of Europe' in the great days of Turkey. Since 1859 its rise has been rapid. In 1913 it extended its territory by war with Bulgaria. It was again doubled in size by the Peace Treaty. A Roumanian Programme, in the 'national' series, will be broadcast on Monday, April 8.

New Records.

THE programme of gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Thursday, March 21, included the *Gavotte, from Septet* (Saint-Saëns), Col. 9763; *O Isis and Osiris*, from the *Magic Flute* (Mozart), Ivor Andrésen, H.M.V. C1625; *Semiramide Overture* (Rossini), Milan Symph. Orch., Col 9803-4; *Good night, said the Cuckoo* (Harding), Master Trevor Schofield, Col. 5258; *March of the Smugglers*, from Bizet's *Carmen*, Philadelphia Symph. Orch., H.M.V. D1618; *Cavatina di Zerlina*, from Auber's *Fra Diavolo*, Margherita Salvi, Parlo. E10317; *Blaydon Races* one-step, Oxford Galleries Dance Band, Regal G9265; *Shout Hallelujah*, Maurice and Sydney, Zono. 5260; *She's funny that way* fox-trot, Ted Lewis and his Band, Col. 5268; and *Evesin'*, the Revellers, H.M.V. B2972.

Correcting the Mayor.

I HEARD yesterday of what strikes me as being a quite extraordinary instance of the ubiquity of broadcasting. A certain well-known broadcaster had recently to address a public meeting in a South Coast town. The Mayor, in introducing him, mentioned that 'we all know Mr. X, of course, from the splendid talks he has



'We all know Mr. X, of course.'

been giving on Tuesday evenings.' Whereupon the audience rose almost as one man and, in the shocked tones of those who have been forced to listen to misstatement bordering upon profanity, cried, 'No. Not Tuesdays. *Wednesdays!*' They were right: the Mayor had been wrong.

"The Broadcaster"

The Midlands Calling.

HOW AUDIENCES APPLAUD IN SPAIN.

The Disturbing Experience of Pauline Day—Welsh Guards Band at the Bingley Hall—The Works of Leslie Stuart—A Revue by Graham Squiers—Social Work in Birmingham.

Welsh Guards Band.

IN 1915, at the order of H.M. the King, the regiment of Welsh Guards was formed, and in a few months it had taken its place in the Guards Division in France, upholding worthily the best traditions of the famous Brigade of Guards. In 1916 Capt. Andrew Harris was appointed Musical Director, and the first performance of the newly-formed Band was given on St. David's Day, 1916, since when it has done duty with the Division in France, and has given performances in Paris, Rome, Milan, and all over this country. 5GB listeners will have the opportunity of hearing it on Monday, April 8, when it will be relayed from the National Trades and Industrial Exhibition at the Bingley Hall, Birmingham.

Memories of Leslie Stuart.

ONE more link connecting the present day with musical comedy of the early years of this century was broken some eighteen months ago in the death of Leslie Stuart, whose melodies were as haunting and lilting as anything written in contemporary music of that nature. On Tuesday, April 9, 5GB is broadcasting a reminiscence programme of this composer's works, the artists being John Rorke and Colleen Clifford. John Rorke tells me he was the soloist on the last occasion that Leslie Stuart conducted a programme of his compositions for the B.B.C., so that he should know exactly the manner in which the songs should be taken. Lovers of *Havana* and *Floradora* should, therefore, make a note of this date.



THE BAND OF THE WELSH GUARDS, WITH THEIR COLONEL-IN-CHIEF.

The Welsh Guards Band, whose music will be relayed from Bingley Hall on Monday, April 8, is here seen with the Regiment's Colonel-in-Chief, the Prince of Wales. On his left is Captain Andrew Harris, who will conduct the Band.

From Our Mail Bag.

DEAR SIR,—Would you kindly forward form for children to join the Inner Circle, and to have their birthdays forecast?

Spanish Applause.

PAULINE DAY (contralto), who sings in the Concert of Light Music on Wednesday, April 10, has made extensive tours not only on the Continent, but to the Near and Far East as distant as Burmah. Whilst playing in Gibraltar she took part in an impromptu three-nights performance at La Linea, a small township in Spain, and it was here she had her first experience of Spanish applause, which to the uninitiated artist is somewhat disturbing, to say the least of it. It consisted of a peculiar hissing sound which continued throughout the whole performance. The first impression was that the whole production was being presented with what is usually known as 'the bird,' and it was with tremendous relief that the artists heard that this unusual sound meant appreciation of their efforts. Pauline Day also toured in England with the world's largest stage organ, which subsequently found a resting place at the Wembley Stadium, where it was used in the spectacular pageants.

The Demand for Humour.

PERHAPS the rarest commodity in the literary world is humour. There is always a demand and a ready market for really amusing material, and a close inspection of the humorous contributions to the daily press and periodicals shows there is an opening for fresh blood. Among the ranks of humorous song-writers one finds an almost greater scarcity. In the old days we had Melville Spurr, Corney Grain, and George Grossmith. Today their mantles would seem to have descended upon Clifford Grey, Greatrex Newman, and Graham Squiers. The last named, who is chiefly known in Birmingham for his character, 'Aarbut Paerkes,' has a much wider following in London and the provinces for his humorous songs and monologues. While attending a recent revue rehearsal at the Birmingham studios to become acquainted with the technique of radio revue work, Graham Squiers heard one of the artists sing a straight ballad. When the rehearsal was over Mr. Squiers had a parody of this type of ballad finished and written out! Graham Squiers is the author of many of Leonard Henry's radio successes, such as *The Song to You Upholstered*, and the pantomime favourite, *What did the Village Blacksmith say?*

Hip-Hip-Hoo-Radio.

HAVING acquainted himself with what is required for a successful microphone revue, Graham Squiers has prepared a production which will be broadcast from Birmingham on Saturday, April 13. He has called it *Hip-Hip-Hoo-Radio*, a Revue in the Making. The book and lyrics are by himself, while the music is by Shirley Goodall. This is essentially a Birmingham production. Author and composer have collaborated for many years, the composer being better known formerly as Fred Cecil. The revue will introduce two new characters to 5GB—'Aarbut and Guertie,' with a dialect which, though well known to most Birmingham listeners in the days of 5IT, may be a new one to those in the outer range of the present stations. The cast includes Vera Gilman, Edith James, Alfred Butler, Harry Saxton, Stewart Mason, Harry Sennett, with Jack Venables and Gerald Armes at the pianos.

The White Ribbon Bands' Club.

THE scope for social work in our big industrial cities increases as time goes on. Never will it decrease. As the vast tentacles of bricks and mortar push their way relentlessly out into the green fields of our diminishing countryside, so the question of what to do, particularly in their spare time, with the young men and girls, whose working hours are spent in the great factories, becomes steadily more acute. In Birmingham the White Ribbon Bands' Club is doing good work, and is in touch with some four hundred families weekly from the poorest parts of the city. Its work is educational and recreative, and is carried out by a staff of voluntary workers from Toc H and elsewhere. It has its own Scouts and Guides and a Carnegie Library of which it is very proud, while a special branch club for boys is run by a member of a famous Birmingham firm, who not only gives his services, but has provided gymnastic and other apparatus. On Sunday, April 7, Mrs. W. A. Cadbury, the President, makes an appeal from 5GB for funds in order to continue the good work.

'The Patchwork Quilt.'

RACHEL LYMAN FIELD is an authoress with a strong vein of fantasy. This was revealed in *Cinderella Married*, produced recently at Birmingham, in which she provided a sequel to the well-known fairy tale. *The Patchwork Quilt*, due for production on Thursday, April 11, is rather a pathetic little story of an old woman, almost in her second childhood, whose dearest possession is an old patchwork quilt, each coloured patch of which has associations connected with her younger days. As she sits by the fireside, her wrinkled hands smoothing the bright colours of the quilt, the past comes back to her. *The Patchwork Quilt* is followed by *Dropped from Heaven*, a play with an unusually original plot by Dion Titheradge.

High Power Short Waves.

THE Studio Service on Sunday, April 7, will be conducted by the Rev. A. Combe, of Emmanuel Church, Wylde Green.

May Huxley (soprano), a one-time pupil of Albani, and Norris Stanley (violin) are the artists in a Light Orchestral Concert on Sunday, April 7.

A programme of chorus songs on the now famous Community-Singing-by-Radio lines will be broadcast from 5GB on Monday, April 8.

Sydney Lewis (bass) and Eva Tollworthy (contralto) will be heard in the relays from Lozells Picture House on April 8 and 11.

Harry Sennett (tenor) sings in the relay from Pattison's Restaurant on Friday evening, April 12. This will be followed by an Hour of Requests from the Birmingham Studio Symphony Orchestra with the assistance of Herbert Simmonds (baritone) and S. C. Cotterell (clarinet).

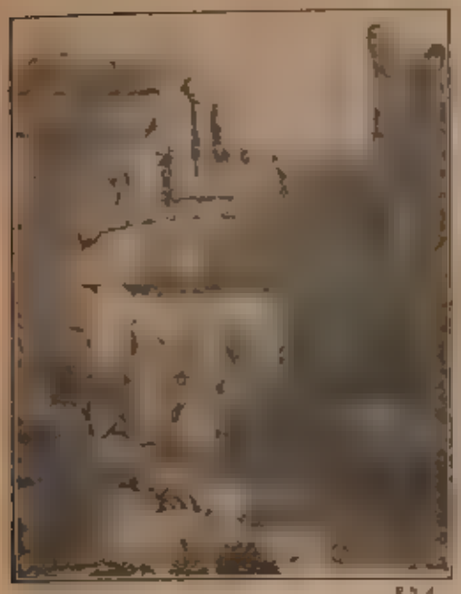
On April 13, Snooky will tell of more adventures, and the Wonderland Quartet will pay a return visit to the Studio.

'MERCIAN.'

Round and about the Programmes.

THE SEARCH FOR THE PAST.

J. C. Squire on the Romance of Excavation.



THE LION GATE AT MYCENÆ.
A gateway of the Acropolis at Mycenæ, the great city of Ancient Greece about which Mr. Casson will talk on Tuesday evening.

MR. STANLEY CASSON'S talks about Ancient Greece—talks by an archæological expert who goes on the spot—recall attention to a department of research which has of late been rather overshadowed. Once Rome with Egypt as a background was the subject for the gorgeous Archæological Ballet of Art at work; but of late very many workers in the age of Mr. H. G. Wells, the origins of the human race, etc., have decided that the world was created many years ago by Science, and now spend their whole time extending it as far as geological science not having begun—this date was as good as any other. It allowed, apparently, quite sufficient time for the development of mankind from a state of [illegible] state then known about. Greece and Rome were then antiquity, and so, until the end of the eighteenth century, they remained.

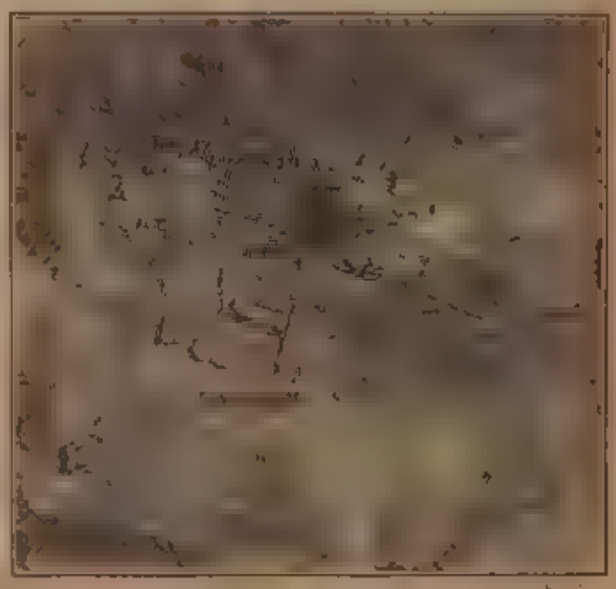
What a change has come over the scene in a hundred years or so! The earlier Egypt, then Assyria and Nineveh and Mycenæ, then Crete, then Babylon, then Ur! Chronology becomes a little speculative when we get far back, but "3000 B.C." is now quite a familiar term in the newspapers. And when used it refers to a fairly high civilization. The early "dynasties" of Egypt behind which [illegible] epoch, stretching to 7000 B.C. or so—may go back to 5000 B.C. In Ur, three thousands of years before Christ, they were artists and metal workers, carving and chasing implements and jewels, gold, silver, wood, ivory, precious stones, which have at last been dug out of the sand.

Mr Leonard Woolley is still working at Ur. He does not know himself what he may turn up next season in the way of art treasures or information about the history of that remote kingdom. But we know enough already to know that there was a high civilization in Ur. We are revolted to be thought that whenever a king died his wives, slaves, and horses were killed and often in a common grave with him. Yet what is that but an extension of the Indian practice of "suttee" which enjoined the self-immolation of a widow upon the funeral pyre of her husband? They believed really in Ur, in the next world: they thought—even the wives, probably—that the King would be translated into a spiritual world with all those who died with him tending upon him. Our views have changed and we shudder at the slaughter. The fact remains that in Ur there was a degree of economic complication and artistic [illegible] that postulates great intelligence and great sensibility. And Ur was flourishing at a time much farther separated, before him from Julius Cæsar than we are in front of him. The legendary date of the foundation of Rome, 753 B.C., is not much more than half way, and time was when men thought of that vague and nebulous foundation with its Romulus and its Remus and its suckling wolf and its dual kings to follow as an abyss of time.

Great empires in the East had risen and fallen and the desert dust had buried them before Athens or Rome were thought of. Knossos in Crete, which Sir Arthur Evans has excavated, was a flourishing and fashionable metropolis two thousand years before Ur: the Minoan women were powdering their [illegible] flowers, and [illegible] the most enlightened manner. We never know, nowadays, where the next lost civilization is to come from; at any moment a [illegible] from the earth. The continents and oceans were not known. Isolated civilizations rose and fell, destroyed by the barbarians, or the sand or the sea. The dust of millenniums settled on them; now, in an era when the geography of the planet has been mastered, and tools have been perfected, and our wise men can decipher the most clueless scripts, what was forgotten is being daily recovered. All over the world sunburnt men with teams of labourers are recovering for us the past.

We are even shifting the frontiers of history back in our own country. We are at once finding out more about Roman Britain—and also more about the prehistoric period before the Romans came. For how many thousands of years organized human societies have existed in this country is at present unknown. Learned men talk nowadays of fifteen and twenty thousand years when they are discussing the cave drawings, beautiful and sophisticated sketches of deer buffalo and men of Dordogne. We haven't got there yet: we speculate about invasions from the Rhine and three or four thousand years ago. Yet even here spade pick, and brain are adding considerably to our knowledge of the pedigree of the human family. That was when the ordinary Englishman, forming his opinions on a few Latin sentences, assumed that his British ancestors in Cæsar's day were naked savages, painted blue with woad who, in some mysterious way, supported a class of Druid priests fully robed in white. That has all gone by the board. They had coins here in Cæsar's day and fifteen hundred years before Cæsar's day they built Stonehenge, perhaps dedicated to the sun on Midsummer Day, or some reason (unknown). And the stones of Stonehenge, some of them, were brought to the middle of Wiltshire from Pembrokeshire nobody knows how: in other words they *must* have come by ship up the Channel and the river and then have been dragged overland—but how? Some day we may know. The researches into the Stone Age tend to produce the same sort of results everywhere: the Australian Aborigines still exist as types of the remoter ancestors of us

(Continued in column 3 overleaf)



UR FROM THE AIR
A view of the recent excavations at Ur of the Chaldees, showing the Ziggurat or Temple of the Moon God, which dates from 3000 B.C. Little by little, the desert is being made to yield up this city of antiquity.

MARIETTA MAKES HISTORY.

(Continued from page 751).

Corovia and Lusitania that had been sprung upon the conference two days before. If Randall wanted to sulk I might as well find out what Italy thought of this unexpected move whereby Corovia, the outcast, had won over to her side one of the most important of the Allied Powers.

Presently Randall unbent a little, and pulled out a telegram from his pocket. He threw it across to me without a word. It was signed by Brand, the owner of the *Messenger*, and it was unpleasantly rude.

'Disgusted you beaten with Corovian Lusitanian treaty,' it ran. 'Next time you let me down you go

Where were you?' I asked. 'How could I come to miss it?'

Playing poker up in Graham's room. Nothing matters to him after lunch-time, because he's only got an evening paper to look after.'

But why do you always——?' I began, and then stopped short, for I remembered rumours of Randall's gambling losses, and did not want either to preach or to pry.

How the devil could I know about that treaty?' he burst out. 'Nobody ever thought they'd spring anything like that on us. That's the curse of a newspaper man's job—never can tell when a big story's going to break. Why, Corovia might just as well have fixed up a treaty with—with—well, Mironia, for example. Why not Mironia? Nobody's mentioned that poor country since the conference began, and yet its geographical position ought to make it important.'

He relapsed into silence again, but began scribbling idly on the back of the price list of Marietta's cocktails, while she gazed at him adoringly from behind her counter.

Suddenly he laughed. 'What about this?' he asked, his mood entirely changed. And he read out, article by article, just the sort of treaty Corovia might have signed with Mironia, if she had remembered that unfortunate country's existence and if she had really wanted to puzzle the Allied Powers about her ultimate intentions. Between us we polished it up a bit here and there, putting in little points to make it sound less improbable. Then Randall got bored with it, threw it on the floor, and left for the Press Club to see what news he could pick up, spurred on by Brand's menacing telegram.

And there, had it not been for Marietta's jealousy, the matter would have ended. But she was too feminine to believe that a man could be so gloomy because he had not telegraphed some stuff about a secret treaty to some silly newspaper. It must have been jealousy which impelled her to pick up the price list and ask the next visitor to her bar what all these scribblings of Randall's meant.

And, since this next visitor was none other than Wetherby, the fat was in the fire. He invented some yarn to satisfy Marietta, slipped the pseudo-treaty into his pocket, and hurried round to see the Corovian Foreign Minister about it.

'What's all this about your signing a treaty with Mironia?' he asked.

The Corovian Foreign Minister, Velizar Belnitch, being a diplomat, was careful. Obviously a rumour of a new treaty, be it only with Mironia, should help him, since it would alarm his opponents and break what they like to call their 'united front.' It was a pity they were talking about Mironia—it would be better if it were England or France or Germany, for example—but even Mironia was useful. So the Foreign Minister of Corovia would neither confirm nor deny. 'My country only wants peace,' he said, 'and will negotiate with any power which adopts a reasonable policy.'

As for Baron Stavrin, the Prime Minister of Mironia, he could hardly hide his glee. For the last three weeks he had been spending thousands out of his budget on neat bookies of propaganda and large dinners which always made him feel ill the next morning. And here, out of the blue, came a rumour which would, as it were, put Mironia on the map for the first time since the war. 'No treaty is actually signed,' was all he would say, 'but you never know what may happen tomorrow.' Then he went to bed to dream of newspaper headlines about the treaty between Corovia and Mironia and his amazing cleverness and brilliance in preparing it.

For once his dreams came true. The sensational message of the Ubiquitous News Agency was telegraphed back to Bellagio, and when he met Baron Stavrin the next day at a banquet, the Foreign Minister of Corovia greeted him with an unwonted cordiality which was not without its effect on watching diplomats and journalists. A neutral ambassador invited the two ministers to lunch and gave them an opportunity to talk things over in private afterwards. Within three days the treaty was signed, and within a week the conference broke up owing to recriminations between the Great Powers, two of which accused the others of preventing peace and hampering the development of the League of Nations by their blind hatred of Corovia, while they, in turn, were attacked for shaking hands with murderers and for encouraging smaller countries to break the united front.

Poor Marietta shook her cocktails with a gloomy thoroughness, for Dick Randall, having been sacked from his paper for missing the story of the treaty he had himself invented, sat in her bar, drinking heavily, quarrelling with every new comer, and treating her—as he was supposed to treat all women—like dirt. When Wetherby looked in for a mixed vermouth, a bottle of whisky, a soda-water syphon, an ash-tray, and eight glasses were broken in the fight that followed.

But when Baron Stavrin returned to Mironia he found triumphal arches erected at the gates of the capital to welcome him home, and a display of fireworks led to several serious conflagrations and cost nearly as much as Mironia's annual budget for education.

And that is the true history of the Bellagio Conference!

VERNON BARTLETT

IN SEARCH OF THE PAST.

(Continued from previous page).

The scientists who open barrows and [illegible] sift every shovelful of earth that they excavate and put every worked flint or shred of pottery under a lens: a particular shade on the edge of a flint may mean that it was used for cutting corn, and the surroundings of the flint may indicate that corn was cultivated at such or such a date. The earth is the greatest of all documents, and the study of it has only just begun.

It is study which, in a sense, is open to all in this country, as a hobby. I am far from suggesting that all should excavate. But there is as much interest in merely getting acquainted with the ancient remains of Britain as there is in natural history. Buy the Ordnance Survey's map, showing every known road and city, villa, and camp, of Roman Britain. Master the information given, and in no county of England can you travel about without an enrichment of experience.

The diggers are busy everywhere. What was prehistoric a generation ago is now historic; very great additions to our knowledge of the race's history are still in store for us.

Yet, when all is known that can be known, when every tumulus has been opened, when the jungles of Mexico have been scoured for the last remains of the Maya civilization, when that great stone city of Zimbabwe in South Africa has yielded up its secret, when the mysterious colossal remains in the South Sea Islands have been ascribed to some people linking East and West, when all is known that can be known about Babylon, Egypt, and Crete, when even the unexplored strata of ancient China have been investigated, we shall return to Greece and to Rome which was the daughter and the parasite of Greece. From the others we get knowledge of the past, and [illegible] objects which are beautiful to us, though foreign. From these we get accessions to our [illegible] art and literature which we can instantly understand. At this moment Signor Mussolini, whose politics here I can neither deplore nor applaud, is—inspired avowedly by national pride—draining Lake Nemi and digging up Herculaneum. In Lake Nemi, these eighteen hundred years, have lain two galleys of the Emperor Caligula's which are reported to have been more luxurious in their fittings than any yacht ever dreamed of by an American millionaire. Herculaneum, which has long lain under a suburb of Naples, was overwhelmed by the eruption which also buried Pompeii. It was to Pompeii what Bath is to Weston-super-Mare; it was the resort and residence of the cultured rich. There, as the digging proceeds, they may not merely find bronzes and marbles, they may find, preserved in boxes under the stony lava, manuscripts—any manuscripts. The lost Latin poets may be there, and, what is far more important, the lost Greek poets and the lost plays of the great Greek dramatists. They did, in an earlier excavation, discover a library there; unfortunately it was the library of a crank whose sole hobby was collecting the works of a vegetarian philosopher. But the next library found might be quite different; it might contain the lost plays of Æschylus. At this moment that digging is going on, and I find it impossible not to confess that discoveries of works such as these, additions to our store of permanent and perfect expressions of the aspirations of the human spirit as it is, would give me a greater thrill than any pile of bones in a cave or any unveiling of a grim king's tomb in Mesopotamia or Turkestan. The old Greeks and Romans are our brothers; between us and the inhabitants of Ur or Memphis—though one must always stand subject to correction—there is a great gulf fixed. And as for those of the Stone Age, whether they lived at Avebury or on the Gulf of Carpentaria, we may take off our hats to them as doing their bit in their day; but the fact that they have, or had, no hats to take off in response does make a difference.

J. C. SQUIRE.

THE LOST GHOST

A Light-Hearted Story by
RALPH DE ROHAN

IT was just before Christmas—the twenty-third of December, to be exact; the s.s. *Mauretania*, a day out from Liverpool, was heading for New York with Phillida and myself on board. There were other passengers, too, of course, but, for the moment, we are not concerned with them individually, though a fair number were, like us, hanging around the loud-speaker in the saloon waiting to hear the General News Bulletin from London.

A wobbly contralto finished 'Rocked in the cradle of the deep,' and then the Wireless Orchestra, with a spirited rendering of 'Rage on, thou Angry Sea,' brought the first part of the evening's programme to a close. The brief interval that followed, gave some of the less seaworthy passengers an opportunity for descanting upon the singularly tasteless nature of the items broadcast.

Then came the voice of the Announcer. . . .

'We have been requested by the Chief Constable for Scurry to broadcast the following "Missing from his home, Murkymoat, Shudderwell, Scurry, Sir Rhidson Gorey, a ghost, about two hundred and sixty years of age, but has the appearance of being considerably younger. When last seen—a year ago—was wearing crimson satin coat and breeches, yellow flowered waistcoat, buckle shoes, black beaver hat, buttoned on left side with diamond brooch; very long brown hair or wig. This ghost was due to pay his annual Christmas week visit to his old home on or about the eighteenth instant, but has not yet appeared. It is thought that he may be suffering from loss of memory or from an attack of vanishing. The present head of the family, Sir Rhidson Gorey, Bart., appeals to him to return; alternatively, to anyone who may be able to give information as to the ghost's present whereabouts, to communicate with the Chief Constable for Scurry—telephone, Hairon End oh—oh—one; or to the Superintendent of Police, Shudderwell, Scurry - telephone, Shudderwell one—oh—oh; or with any police station.' . . . Weather Report. . . . A depression over the Atlantic. . . .'

I glanced at Phillida, and answered the unspoken question in her eyes.

'You are awake,' I said, 'and you *did* hear it.'

'Somebody must be playing a joke,' she said; 'some experimenter, perhaps, transmitting. . . .'

'Impossible—they couldn't drown the 5XX transmission; besides, I know the Announcer's voice as well as I know yours—that's Reggie Hubbard; and you can bet the B.B.C. wouldn't broadcast a thing like that if it weren't quite O.K.'

'I suppose not,' replied Phillida; and then: 'It's odd that we should hear the announcement just after our visit to Sir Rhidson, isn't it? I hope he doesn't suspect us of having stolen his ghost.'

'He couldn't,' I pointed out; 'we'd left before the ghost didn't turn up, so to speak—I mean, before he was due. We left on the 15th, the ghost was due to appear on the 17th, or 18th. Also, I imagine that old Sir Rhidson would have given the ghost a day or two of grace before issuing an appeal about it—just in case it should have merely been a bit late. Ghosts are sometimes, you know.'

'Well, I think he must have had a premonition,' said Phillida, thoughtfully: 'didn't you notice how worried he seemed, how distrait at times? I felt quite sorry for him.'

'Oh, I fancy his worries were due to something rather more material than the loss of an ancestral ghost,' I said, 'In fact, he told me that he had found it increasingly difficult to keep up the estate. That was why he'd sold all that old panelling from the great hall. It was a question of selling that or leaving the ancestral home.'

'It was beautiful, that panelling—and the carving on it! Unique, I should think,' murmured Phillida.

'Absolutely,' I replied; 'he must have got an enormous price for it. The worst of it is that it was sold to an American, and so it is leaving the country.'

'They ought to make a law to prevent our national treasures being taken to other countries,' said Phillida, indignantly; 'It seems to me that very soon, when we want to see any of them, we shall have to get an invitation to the house of some Yankee pork-packing millionaire.'

'Excuse me, young lady, for cutting in,' drawled a not unpleasant American voice at our side, causing us to start somewhat guiltily, 'but you are wrong in this instance; Nelson P. Shucks does not pack pork. The dollars with which he bought that panelling were made in Art—with a capital A, Ma'am.'



'And you bought Sir Rhidson's panelling?' Phillida jerked out.
'That is so; and that same panelling is on board this very ship.'

'I beg your pardon, sir——' I began, as soon as I had recovered a bit from the not unnatural little confusion I felt at the thought of our remarks having been overheard by an American.

'That's all right,' was the reply; 'no offence on either side. I could not help overhearing your talk about my panelling'; the emphasis on 'my' was sought but unmistakable.

'Your panelling?' gasped Phillida.

'Mine! Allow me to introduce myself—Nelson P. Shucks, art dealer of New York City—at your service.'

'And—you bought—Sir Rhidson's panelling?' Phillida jerked out.

'That is so; and that same panelling is on board this very ship. I am sorry the old gentleman wouldn't sell me the family portraits, too—especially the one of the first, the original, Sir Rhidson.'

'Ah!' I said, 'the one who lived in the reign of Charles the Second.'

'That's the one whose ghost always revisits Murkymoat every Christmas,' added Phillida.

'Seems to have missed his date this time,' said the American; 'leastwise, if we're to believe that broadcast message that's just come over.'

Oh, the message is all right,' I told him; 'but it would seem unlikely that the ghost in question could anyone might have seen the Murkymoat ghost anywhere else than at Murkymoat.'

'I don't follow you,' said Mr. Shucks.

My dear sir,' I replied, 'anyone who knows anything about ghosts, knows that ghosts are mainly indigenous to definite localities and don't go appearing extra-territorially, so to speak. They have their habitat, as it were, and cling to it, or at least to the accustomed surroundings—the lares et penates and the family.'

'Is that so?' asked Mr. Shucks.

'Oh, yes,' I assured him, rather wondering that an otherwise intelligent person should be ignorant of the fact.

'I feel very sorry for old Sir Rhidson,' said Phillida. 'I think it must be wretched to lose one's family ghost. Lady Rhidson told me all about this one, how—when he was alive, of course and before he became a ghost at all—he was knighted by King Charles—for something special he'd done in the Dutch wars, I believe. Just think he knew people like Samuel Pepys and Nell Gwynne.'

'Yes, it's rotten luck losing a ghost like that,' I agreed.

'And the Goreys were so fond of him,' Phillida went on; 'in fact, they regarded him quite as a pet.'

'That's true,' I said: 'you see, Mr. Shucks, they've got no children—no descendants, so to speak—so they make the most of the one ancestor they can get hold of. Though he does seem, from all accounts, to have been a very troublesome sort of fellow when he was alive.'

Maybe he's just up to one of his troublesome pranks now,' suggested Mr. Shucks.

Oh, no, I wouldn't say that about [illegible]. Ever since he's been a ghost he has behaved in the most [illegible] manner. He just [illegible] and [illegible] I feel quite sure that his non-appearance is due to no fault of his own.'

So we continued chatting about the lost ghost and ghosts in general, about King Charles and the Dutch wars, about Murkymoat and about the fancy-dress ball that was to take place the following evening—Christmas Eve. And before we said good night, we and the American had become the best of friends.

The following day, all the passengers who were not confined to their cabins busied themselves with preparations for the dance—ransacking trunks, borrowing, lending, making, altering and faking garments and *props*. The officers, stewards, and some of the crew, too, were laid under contribution, whilst the members of a theatrical company on board came nobly to the rescue with bits and pieces from their personal wardrobes and with 'make-up.'

Phillida appeared as Nell Gwynne; very charming she looked, too, though she would have been better pleased had she been able to rig herself out as Boadicea or Britannia.

I was fortunate in borrowing some closely woven string netting, which, with the help of aluminium paint, made excellent chain-mail. The result was that my appearance in the ball-room in the character of St. George created quite a sensation. I even managed to produce a more or less appropriate dragon—it was a fox-fur belonging to Phillida, be-ribboned, tinselled, and ornamented in sundry ways so as to look fierce. On a larger scale it would have undoubtedly struck terror into the hearts of the beholders.

Mr. Shucks, as a seventeenth-century Dutchman, looked quite the real thing—at least, so far as our [illegible] of the dresses of the period enabled us to recognize the costume. Which qualification

(Continued overleaf.)

(*Continued from previous page.*)

applied, I suppose, to our appreciation of most of the historical characters and their dresses.

However, who cares for accuracy of costume in [illegible] process, and if Julius Cæsar's imperial toga did bear a [illegible] resemblance to the blankets used in the [illegible] of the good ship *Maldemaria*, great [illegible] was thereby in no way imparted.

The time passed quickly and delightfully, and with an abandon worthy of the event, we all threw ourselves into the fun.

It was getting on for midnight when, during a pause between dances, the stentorian-voiced quartermaster who had introduced each guest as he or she arrived, suddenly announced a new arrival.

'Sir Hudson Gorey!' he announced.

Every head was turned towards the entrance over which hung a curtain; the quartermaster swept [illegible]; there was a momentary pause.

Then a pale figure stalked in—it was the absolute double of the portrait of the original Sir Hudson [illegible].

I felt Phil'da clutch my arm.

'Look!' she gasped; 'it might be the portrait come to life.'

'So it might,' I replied; then, recovering from the momentary shock of surprise, I added jocularly: 'or the lost ghost himself!'

'I wonder which of the passengers he [illegible] wonderful disguise [illegible].'

'Tell you what, Phil,' I said, having a sudden brain-wave. 'I expect it's Nelson P. Shucks who's fixed him up—whoever he is—for our especial benefit. After all, our Yankee friend is the only person on board who'd be likely to know anything about the original Sir Hudson.

'But lots of the others would know about his ghost and what he looked like from the [illegible] know what his face was like, so it must have [illegible].'

'Hullo! I've been looking for you——' It was the voice of the American who came hurrying up to us at that moment. 'I wanted to know if you'd seen—ah, but I can tell [illegible].'

'Seen the Sir H——?' Phillida began.

'That's it—but ain't he marvellous! The very spit of the original hanging in his frame at Markymnat! It is the most miraculous thing ever I set eyes on.'

Our conversation had been carried on almost in a whisper. Not one of the other dancers had moved or broken the astonished silence with which the new arrival's entrance had been greeted.

Apart from the fact that his dress was seemingly the real thing, the only complete and accurate historical costume there, the fellow's manner had something extraordinary about it. He swaggered about the room with an air of aggression [illegible] into the faces of the dancers who were all standing round the walls, leaving a large expanse of vacant floor-space in the centre.

Never a word spoke the stranger as he strutted around, a specimen of the end of a broad black ribbon held delicately in his fingers and brought to his eye as he stopped from time to time to stare at one or other of the dancers.

He approached us and stopped, his eye fixed on [illegible].

'Mistress Nell!' he murmured, and bowed low.

He seemed to be about to say something further, when he caught sight of Mr. Shucks. Whereupon he stepped back and, putting his lorgnon to his eye, fixed the American with an insolent stare. And then——

'Hollander!' he snarled and, tapping the hilt of his sword, with a quick movement of his head he beckoned Mr. Shucks towards the centre of the room whither he himself strode.

'Wal!' murmured Mr. Shucks, 'this is a queer guy! He don't seem to cotton to me very friendly.'

'He's a jolly good actor, whoever he is,' I said.

'I [illegible]' said Phillida, 'but a who he must be—one of the members of the theatrical company.'

'Maybe,' replied the American. 'Well, Nelson P. Shucks is going to put up to him.'

And he followed Sir Hudson—as I must call him to the centre of the floor.

'Draw!' said the stranger as he whipped his own sword from its sheath.

Mr. Shucks, having no sword to draw, but entering into the spirit of the game (as he—and, indeed, all of us—thought it) went through the motion of drawing a sword and adopted a more or less correct stance for the duello.

Sir Hudson was not, however, apparently satisfied to meet an unarmed adversary. He abstracted his sword, and then, muttering 'thief, coward, smuggler!' he drew off a glove and with it struck Nelson P. Shucks full across the face.



Sir Hudson was not apparently satisfied to meet an unarmed adversary.

The glove hit the face—I saw it; we all saw it. But not a sound did the blow make!

Mr. Shucks just stood watching his *vis-à-vis*, a queer, puzzled expression on his face.

At that moment someone standing beside the wireless receiving set touched the switch—whether by accident or design I don't know—and we heard Big Ben chime out the quarter.

Ding-dong! Ding-dong! Ding-dong! Ding-dong!

Then the pause before the striking of the hour, an interminable pause it seemed to us as we watched those two figures in the centre of the room.

Boom!

The mighty bell tolled out—absolute midnight; and, as we stood motionless there, we gazed, blinking in amazement, at the *solitary* figure in the centre—the figure of Nelson P. Shucks!

Sir Hudson Gorey had vanished before our very eyes.

. . ten, eleven, twelve! The boom of the last stroke died away; then only was the tension relaxed.

'Where's he gone to?' 'But he was there—I saw him!' 'He's simply vanished!'—and so on and so forth, everyone talking at [illegible].

Phillida gripped my arm.

'Come,' she said, 'I want to speak to Mr. Shucks,' and she hurried towards him [illegible].

'Mr. Shucks,' she said, 'did you have anything to do with—I mean, did you arrange this——?'

'Young lady, I did not,' was the reply.

'Then,' said Phillida, breathlessly, 'I know what it means; that person was Sir Hudson Gorey—the original one!'

'You mean——?'

'Yes, Mr. Shucks—it was his ghost—*the missing ghost!*'

'Oh, I say, that's a bit thick,' I put in.

'But, can't you see, George? You said yourself that ghosts are indigenous to certain localities—that they stick to their lares and penates and things. Well, this ghost's lares and penates were the old panelling and carving which Mr. Shucks bought, and which are *in this ship!*'

'You're quite right, my dear,' I said; 'I ought to have thought of that before. Where the panelling is, the ghost will be, too.'

'I'm sure that is correct,' said the captain of the ship, who had joined us as we had approached Mr. Shucks, 'and it seems to me that I ought to wireless to the police at Shudderwell with a request that the news be communicated to Sir Hudson Gorey.'

Well, that was that. But there were two sequels to the events of the evening.

The first took the form of a wireless message, received some hour and a half later, from Sir Hudson, and addressed to Mr. Shucks. It read as follows:

'Hear you have got my ghost on board. Beg to advise you that he was not included in sale of panelling, nor do I wish to dispose of him. Please return him immediately or shall institute proceedings for abduction.'

The second sequel came some weeks later.

Phillida and I had returned to England and were listening to the General News Bulletin, anxious to learn whether the old country had been neglected in our absence, so to speak.

That the authorities were still on the alert to defend the liberties of our countrymen was evident from one item of the news broadcast. This was the item:

'In the House of Commons this evening, the Secretary for Foreign Affairs, replying to Mr. Mainbrace, Member for Bulkhead, said that representations had been made to Washington with regard to the case of Captain Billow Lading, commander of the steamship *Maldemaria*, a British subject. The facts of the case—which had aroused considerable feeling on both sides of the Atlantic—were that Mr. Nelson P. Shucks, an American citizen, had been charged with attempting to smuggle into the United States a spirit, the introduction of spirits being, as was well known, contrary to the provisions of the Prohibition Laws now in force in that country. Captain Billow Lading had been indicted as necessary before and after the fact. The British Representative at Washington had pointed out that, although the spirit in question had, admittedly, been on board the *Maldemaria* during the voyage, there was no evidence of its having actually been introduced into the States; and, in any case, Captain Billow Lading was clearly free of any complicity in the matter. He, the Foreign Secretary, was glad to say that Captain Billow Lading had been acquitted of all charges, and, further, promises had been received from the United States Customs authorities and from Mr. Shucks to the effect that, should the spirit in question be found on American soil, every endeavour would be made to return it to the rightful owner, Sir Hudson Gorey.'

'The difficulty,' I said, 'seems to me to be——'

'What?' asked Phillida.

'That the spirit in question is somewhat fiery and considerably above proof.'

THE RUSSIAN BALLET.

By CONSTANT LAMBERT,

Composer of the ballet 'Romeo and Juliet.'

BALLET for us today no longer implies the massed battalions of tarlatan ladies and muscular gentlemen in tights who, at the command of a baton-wielder dressed no longer than any drill-sergeant, used to delight the dandies of the old Empire—though the ballets of the pantomime and the Opera still hold the sentimentality of many. In 1911 Serge Diaghileff and his dancers from Russia swept away the frills and furbelows and sugared music, recruited dancers like Nijinsky, Mordkin, and Karsavina, scene designers like Golovin, Bakst, and Gontcharova, composers like Stravinsky and Borodin, and gave to ballet what were a riot of colour and movement, dramatic in their stories and wedded to music that, far from being a background to the dance, was actually a mainspring. The appearance of Diaghileff's company is one of the most looked-for features of every season in every capital of Europe. A programme of music from the Russian Ballet will be broadcast on Easter Monday evening.

IN all future histories of art the name of Serge Diaghileff will occupy a position equal in importance to that of any composer or painter of our time, for as an impresario he is probably without parallel. There have been notable patrons of music and painting, and there have been skilled and successful theatrical producers, but no one else who, in the dual *rôle* of patron and producer, has been able to blend the most vital elements in contemporary art into one significant whole. It is entirely due to Diaghileff that the ballet, from being an outworn and conventional form, with little or no intellectual and emotional significance, has been exalted to the level of the finest drama or opera.

Ballet, indeed, seems to have a far greater appeal to contemporary composers than opera, and for every good opera written in the last twenty years one could quote half a dozen important ballets. Stravinsky has only written one stage work in operatic form *The Nightingale*, and thus he has since transformed into a ballet.

That ballet, as we know it, is purely a creation of the twentieth century, is shown by the fact that none of the nineteenth century composers whose works provided the inspiration for the early Diaghileff ballets actually wrote any ballet music except as an adjunct to opera. The ballet in the nineteenth century, though technically extremely accomplished, was artificial, stilted, and unexpressive, and made no appeal to the great Russian composers of the time, such as Borodin, Balakireff, and Rimsky-Korsakov. Even within the Imperial Ballet itself a great deal of dissatisfaction was felt by the more intelligent dancers, and in the early years of this century there was a group of dancers who were prepared, could they find a patron, to leave the Imperial Ballet in search of a less restricted and more congenial medium of expression. This discontent among the dancers coincided with a similar anti-academic movement in the world of painting on the part of a group of young artists, of whom the leading figures were Léon Bakst and Alexandre Benois (later to become famous as the designers of [illegible] Serge Diaghileff, [illegible] connoisseur of all the arts, was intimately connected with this group, and he it was who realized that the moribund art of the ballet might be completely transformed and rejuvenated by a collaboration of the new spirit in Russian dancing and design with the masterpieces of the national school of Russian music.

The early romantic ballets, such as *Schéherazade*, *Cleopatra*, and *Thamar*, were the results of this magnificent conception.

The music of the earlier ballets was mostly by composers of a previous generation, but Diaghileff, indefatigable in his search for new talent, has never been one to rely on the past, and with an uncanny perception he recognized in an early work of Stravinsky, then unknown, the latent genius which was to produce the series of ballets that include *Fire-Bird*, *Petroushka*, and *Les Noces*.

Fine as the choreography of Fokine and the settings of Bakst may be, there is no doubt that the dominating factor in the pre-war ballets is the music, while in the post-war ballets it is generally the visual side that has commanded most attention. At the present day, ballet enthusiasts are divided sharply into two camps: those who consider the early productions to have been the golden age of the ballet and who deplore the eccentricities of the later productions, and those of a younger generation who are frankly bored by the romanticism of the early ballets and find more enjoyment in the sophisticated and worldly humour of *Les Matelots* and *Les Biches* (entitled *The House Party in England*).

I myself, far from being bored by the early ballets, consider *Thamar*, for instance, one of Diaghileff's finest creations, but it would be foolish to expect the Russian Ballet to turn out works according to an accepted formula. The secret of Diaghileff's greatness lies in his recognizing that an artist cannot stand still: he can only advance or retreat. For that reason Diaghileff's productions, although at first exclusively Russian, have not been confined to a narrow nationalistic convention. In spite of his enthusiasm for the decorative art of his own countrymen, he was the only producer to see that the modern French painters were the most vital of contemporary artists and had it not been for him the work of such artists as Picasso, Derain, Braque might never have been seen on the stage or have achieved any wide popularity.

At one time, indeed, the ballet seemed in danger of becoming too Parisianized—for a few years ago both the music and *décor* were the work exclusively of French artists. The movement was a healthy one though, for the Russian folk-lore tradition had become stale and outworn and a reaction was necessary before the Russian spirit could re-establish itself triumphantly in such fine ballets as Prokofieff's *Pas d'acier* and Stravinsky's *Les Noces* (to my mind the greatest achievement of the ballet). The one department that has remained exclusively Russian has been the designing of the dances. Not that the choreography has been allowed to stagnate any more than the music or the *décor*. Although the public would probably have been quite content to go on with choreography by Fokine, Diaghileff realized that Nijinsky was not only an executive but a creative genius, and the epoch-making dances of 'L'Après-midi d'un faune' and 'Le Sacre du Printemps' were the result. They caused astonishment and indignation even amongst the dancers themselves, but we can now see that they were as necessary as the original secession from the old Imperial Ballet [illegible] Diaghileff Ballet [illegible] its virility [illegible] its readiness to [illegible] behind the work of years and to start on absolutely fresh ground.



THE RUSSIAN DANCERS IN 'LA BOUTIQUE FANTASQUE'

The story of the fairy toy-shop, danced to music by Rossini, is one of the most popular ballets in the repertoire of the Diaghileff company. The music of *La Boutique Fantasque* will be heard in Monday evening's programme.

Although the choreographers have refused to be restricted by tradition, they have not been so foolish as to dispense with it altogether, and the most striking feature

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Home, Health and Garden.

MORE RECIPES FOR THE GAS RING.

Three further simple dishes for those who live alone.

Scallops.

These are sometimes quite cheap, they are delicious stewed in milk gently for about twenty minutes, then the milk should be thickened with a little flour, about half an ounce to a gill, a little piece of butter is a great improvement, with the necessary seasonings.

Vegetables should form a part of the meal whenever possible. Root vegetables could be fairly easily managed where there is only one room, and there is nothing better than fresh fruit instead of the pudding course—there is no bother in preparing it.

After a hard day's work one does not always feel like bothering about food. However, it is necessary to eat to live, so on these "tired" evenings a salad with a hard-boiled egg is easy to prepare and cheese, too, contains plenty of nourishment. A green salad with fruit such as apple, banana, orange, is worth trying, and in the summer months any kind of *soft* fruit with the salad. A French dressing composed of the following ingredients is best on salads of this kind.

2 tablespoonfuls salad oil.
1 tablespoonful malt vinegar.
1 teaspoonful tarragon vinegar.
1 teaspoonful caster sugar.
½ teaspoonful mustard.
½ teaspoonful salt.

Mix the dry ingredients first and then add the oil and vinegar—do not forget the tarragon, it makes such a difference.

If you are the happy possessor of an oven, this simplifies catering tremendously. The following recipes for the oven are suitable for one or two people and quickly made.

Cheese Ramakins.

Put one ounce of bread and ¼ gill milk into a saucepan, simmer very gently until the bread has soaked up all the milk, add ½ oz. butter, then beat it smooth with a fork, add 1 yolk of egg, 1 oz. grated cheese, salt and pepper, lastly whip the white of egg stiffly and fold it into the mixture carefully, put it into little paper cases and bake in a moderate oven for 10 to 15 minutes. These are quite as good as cheese Soufflés, but more easily made.

Here is a recipe for using up cold meat, when there is very little left. Peel one or two large onions, put them into boiling salted water and boil for about an hour until half cooked. Take them out, remove the centres and chop them with a little meat, add a little sauce, if liked, or moisten with a little of the onion water, add seasoning, fill the onions with the meat mixture, put them into the meat tin with beef dripping, cook until quite tender, basting well all the time. To the water in which the onions were boiled add a little meat extract and the necessary seasonings, and have this as soup.

Cheese Custard.

Beat up two eggs well and sprinkle in 2 ozs. finely grated cheese, add ½ pint milk, add salt and pepper, bake in a pieclish very gently for half an hour. All the ingredients in this recipe contain a good deal of nourishment, it can be mixed in five minutes, and is just the dish when you feel very tired, but want something tasty to eat.—*From a talk by Miss Mabel Collins.*

BAKED FRESH HERRINGS.

A Listener's Recipe.

3 Fresh Herrings.
3 tablespoonfuls breadcrumbs.
3 tablespoonfuls medium oatmeal.
A little margarine.

Remove the heads from the herrings, split them open, take out the back bones. Grease a tin, lay in a herring on its back, cover with crumbs and oatmeal and a few dots of margarine; cover with a second herring, skin down, sprinkling this also with the preparation, and lay the third skin upwards over it. Cover the last fish with the remains of the preparation. If you like a tomato a nice addition if you scrape out the pulp and mix it with the crumbs and oatmeal.

Cook in the oven about twenty minutes till nicely browned. To serve, cut through in slices. This is a cheap and nourishing dish.—*Mrs. Bolton, 5, Upperton Gardens, Eastbourne.*

EASTER CAKES.

Bury Simnel Cake.

½ lb. lard.
2 eggs.
½ lb. sugar.
½ lb. currants.
½ lb. sultanas.
1 lb. flour.
1 teaspoonful baking powder.
½ oz. grated ginger.
1 teaspoonful mixed spice.
½ oz. grated cinnamon.
4 ozs. candied peel.
Salt.

Cream lard with sugar and ginger cinnamon, and spice; add eggs and fruit, then flour and baking powder until you get a stiff mixture; roll out half an inch thick, make into round cakes, put two strips of citron peel on each, and bake slowly three-quarters of an hour. Put sweets and a little icing on the top.—*Mrs. E. Wilson, 1, Wyngate Avenue, Keighley.*

Currant Spice Cake.

½ lb. flour.
½ lb. currants.
½ lb. butter.
½ lb. sugar.
A little orange peel.
1 dessertspoonful mixed spice.
1 teaspoonful carb. soda.

Mix all the dry ingredients and then add sufficient milk to make a paste. Stone and chop some dates and almonds. Bake in a moderate oven.—*Mrs. A. Simpson, 205, Thingwall Road, Wavertree, Liverpool.*

Saffron Yeast Cake.

3 lbs. ordinary flour.
½ lb. granulated sugar.
½ lb. currants.
½ lb. lemon peel.
10 ozs. butter.
1 oz. yeast and a pinch salt.
2 pennyworth of saffron.

Dry saffron slightly in an oven, when it will powder finely; soak overnight in half a cup of boiling water. Warm the flour in the pan in which the cake is to be mixed, rub in the butter, add the sugar and salt, also currants, which should be previously washed and dried thoroughly and slightly warmed, also peel, cut up finely. Prepare the yeast in the usual way by putting a little lukewarm milk and water in a basin, adding a teaspoonful of sugar and a sprinkle of flour, into which crumble the yeast and let it stand for a few minutes, when it should begin to rise. Then make a hole in the centre of flour in pan, empty in the yeast and mix with sufficient lukewarm milk and water (into which the saffron must be added) to make it into a fairly stiff consistency. Cover with a cloth and place pan in a fairly warm place for about two hours, when it should be risen to about twice the previous amount. Warm two fairly large square cake-tins and grease well. About three-parts fill them with the mixture and bake in a moderate oven for about 1½ hours, or until done. Grease paper and put round tins to keep shape.—*Mrs. H. Evans, Shrewsbury, Highly Highly Commended.*

THIS WEEK IN THE GARDEN.

IN most places the pruning of roses may be undertaken with safety now, though it would be better to delay than risk loss of new growth through frost after pruning. In all but the coldest districts the end of March is the time to prune the hardier bush varieties, such as the hybrid perpetuals, and mid April the more tender kinds, such as hybrid teas, pernetianas, and teas. No definite rule can be laid down regarding time and method of pruning, one must be guided to a great extent by the locality, and consider especially whether it is subject to late spring frosts or not. Further, the condition of the plants must be taken into account, and it must also be decided whether blooms are required for garden decoration or for exhibition.

Pruning is an art that can only be learned by studying the plants and knowing the varieties we are dealing with. As a general rule for those who have formed new plantations this year, it will be advisable to prune all bushes hard back. This will encourage vigorous young growths to spring from the base and form a good foundation for the future. In pruning plants that have been established for garden decoration, first remove all dead and weak wood, then cut back the stronger and well ripened wood to five or six buds. In very strong growing kinds, however, leave double that number of buds. If a number of strong shoots come from the base, it is well to cut at least one of them hard back to about two buds, from which will spring vigorous young shoots to form the bush for future years. A beginning should be made with the hybrid perpetuals. The hybrid teas should be pruned about the first and second week in April and teas a little later. Many teas and China roses need little pruning, only requiring the removal of weak and dead wood, and to have their season's growth sparingly pruned. In time they will form large bushes and give a great return in flower.

The same procedure should be followed for the dwarf polyantha roses, of which we see so little. If they have come through the winter, healthy and vigorous, they should be lightly pruned, but if weak, then cut hard back.

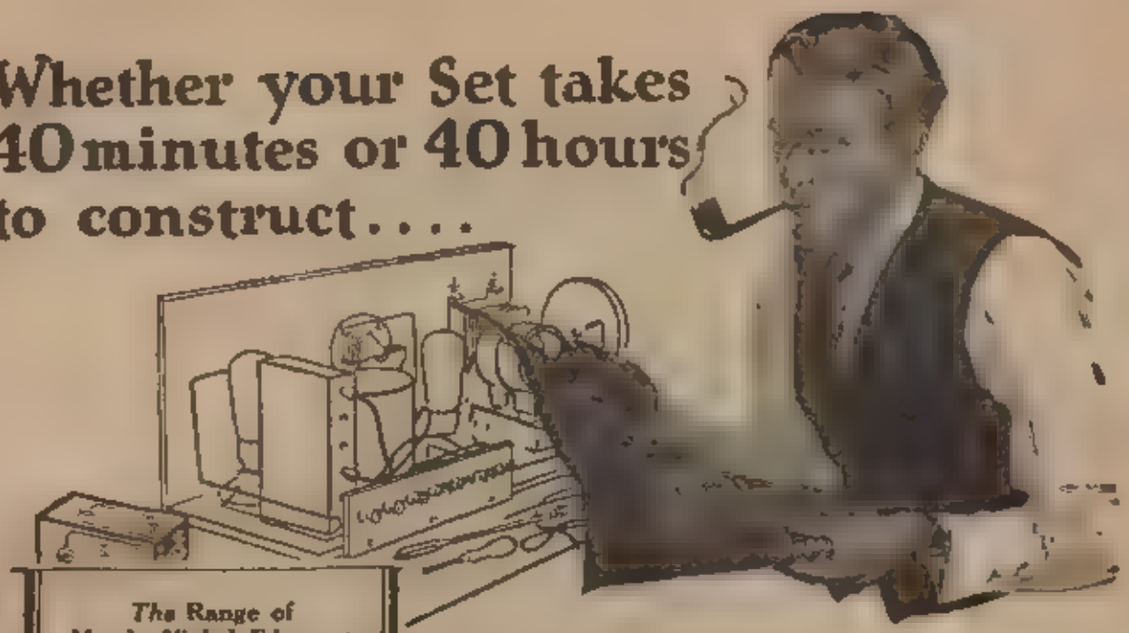
After pruning, if the beds were well prepared before planting, all that will be necessary at this date is a dressing of bone meal, at the rate of 6ozs. to the square yard, and a coating of wood ashes, if available. Prick over the beds lightly so as to avoid the destruction of surface roots. On heavy soils lacking lime, an application of 2ozs. of powdered chalk to the square yard will be beneficial.

Montbretias are another family of bulbous plants that require much the same positions and cultivation, and give good returns for a little extra trouble and care. They are valuable alike for garden decoration and as cut flowers, lasting well in water if cut when the first flowers are open. The newer hybrids are too tender to winter in the open ground, and some of them are better planted out in June.

THE DAVENTRY MORNING TALKS.

The 10.45 a.m. talks which were begun in January as an experiment have proved so successful that they will be continued during May, June, and July, and will be broadcast from 2LO as well as from 5XX. It has been found that many housewives find this quite a convenient time for listening. The series on Child Welfare has proved so popular that it will be followed by a further series on 'The Growth of the Child,' full particulars of which will be available shortly. Many listeners have contributed to the series of recipes on Tuesdays and the Empire Marketing Board have distributed many thousands of special leaflets containing these recipes. The series will be continued from May, listeners' recipes being broadcast every alternate Tuesday morning. Speakers who have proved extremely popular will again figure in the Saturday morning programmes when talks on Home Decoration, Handicrafts, New Clothes, etc., will be broadcast. A 1929 edition of the Household Booklet is in course of preparation, and will be published about the beginning of May.

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R.C. 210	150	40	86,000
L.F. 215	120	7	7,700
P. 227	120	4	2,900

FOUR VOLTS

Type	H T Volts	Ampl Factor	Imp.
			ohms
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H.F. 407	150	18	27,000
R.C. 407	150	40	90,000
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P. 415	120	5.5	2,900

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Type	H T Volts	Amp. Factor	Imp.
			ohms
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H.F. 607	150	20	20,000
R.C. 607	150	40	90,000
L.F. 607	120	9	6,500
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8.45
John Galsworthy makes An Appeal

SUNDAY, MARCH 31

2LO LONDON & 5XX DAVENTRY

(368 M. 816 kc.) (1,562.5 M. 192 kc.)

9.5
Kate Winter Sings Grieg's Music



10 15 a.m. (*Daventry only*) TIME SIGNAL, [illegible]

For **10 25- 11 15** a.m. *Programmes see* [illegible]

5 30 A MILITARY BAND CONCERT

BETTY BANNERMAN (Soprano)
ASHMOOR BOUCH (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'The Magic Flute' ..... *Mozart*

5 38 BETTY BA[illegible]
To Evening Hymn ..... [illegible]
Gathering Daffodils ..... *Tito Conca* [illegible]

This Joyful Easter T[illegible] ..... [illegible]

5 46 BAND
[illegible]
Cloudy Banks ..... [illegible]
love my Lov[illegible] ..... [illegible]
Fantasia on the Dargason—arr. [illegible]
[illegible]

THE leading composers have for the best part neglected the Military Band, as though so popular a medium were unworthy of their best efforts. Times are changing, and more and more the great composers are realising that the band is in every way as well adapted for p[illegible] Military Band [illegible] composing, many [illegible] only further point [illegible] that the two tunes [illegible] mighty wedded together at the [illegible] happily

6 0 ASHMOOR [illegible]
Lullaby, too dear heard (Thy glances fair, [illegible] ..... *Dubois*
[illegible] ..... *Thom*
[illegible] ..... *W. Mac* [illegible]

6 8 BA[illegible]
[illegible] ..... *Schubert*

6 16 [illegible] BAND
[illegible] ..... *Cyril Scott*
[illegible]
Silent Noon ..... *Vaughan Williams*

6 28 BAND
First Movement, [illegible] Moon [illegible]
[illegible] ..... *Beethoven*

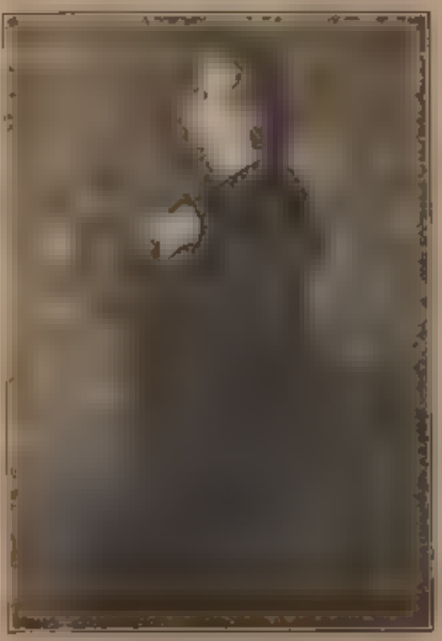
6 40 ASHM[illegible]
La Soir (Evening) ..... *Gounod*
[illegible]
Storm Song ..... [illegible]

6 47 BAR[illegible]
Two Pastoral Songs ..... *Gabriel*
In the Woods, In the Village

7.0 A RECITAL
of Duets for Two Pianofortes

ETHEL BARTLETT and [illegible]
(Pianists)

Sonata, No. 11 in B Flat [illegible]
[illegible]
[illegible] molto: Menuetto
[illegible]



EDVARD GRIEG.

An interesting portrait of the Norwegian composer, a concert of whose music will be broadcast from London tonight

[illegible] aspirants after [illegible] keyboard have found it [illegible] and difficult. H[illegible] [illegible] proved a con[illegible] [illegible] but the best known [illegible] career [illegible] pianoforte playing [illegible] contest in which he [illegible] Moscow. The [illegible] supposed to ha[illegible]

by the Emperor Joseph II, and it was apparently drawn battle, each competitor earning the [illegible] best of the other.

Studies in Canon Form (Nos. 4 [illegible] 5 ..... *Schumann, arr. Debussy*
Five Waltzes ..... [illegible]
[illegible] ..... [illegible]
Polonaise ..... *Arensky*

(*For* **5.30- 8.45** *Programmes see opposite page*)

8 45 The Week's Good Cause.

Appeal on behalf of the Joint Housing Committee appointed by the London Council of Social Service and the Mansion House Council on Health and Housing), by Mr. JOHN [illegible]

THE Joint Housing Committee [illegible] some fourteen Housing Associations in London, all of which provide healthy dwellings [illegible] low weekly rentals, build houses, or buy up insanitary houses, making them habitable. The Associations, which are mainly dependant [illegible] share or loan capital, carrying low or [illegible] need of additional funds to extend their work, and their present appeal is for donations towards housing the poorest in decent houses.

Contributions should be sent to the Mansion House, E.C.4, addressed to The Lord Mayor. The fund will be allocated to the various Housing Associations by the following trustees: Sir Vansittart Bowater and Mr. E. C. Grenfell, M.P.'s for the City of London, the Rt. Hon. Sir Willoughby Dickinson, K.B.E., Chairman of the London Council of Social Service, Lt.-Col. C. Wakefield-Cohen, C.M.G., Chairman of the Mansion House Committee on Health and Housing, and Sir Edgar Bonham-Carter, K.C.M.G., Chairman of the Joint Housing Committee of the two Councils.

8 50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements. (*Daventry only*) Shipping Forecast



A RE-HOUSING SCHEME IN SOMERS TOWN

This photograph, taken from a block of new flats, shows the area marked out for their next effort by the St. Pancras House Improvement Society, one of the societies for which an appeal will be made by Mr. John Galsworthy tonight. When the centre of the site has been cleared, a block of fifty flats, with playgrounds, will be erected, and the existing houses will be reconditioned for the original tenants at the original rents.

9.5 Grieg Programme

KATE WINTER (Soprano)
MAURICE COLE (Pianoforte)
THE WIRELESS SYMPHONY [illegible]
Conducted by PERCY PITT

Overture, 'In Autumn'
First Spring (for String Orchestra)
Norwegian Wedding Procession

9 28 KATE WINTER (with Orchestra)
Solvejg's Cradle Song
The Swan

9 38 MAURICE COLE (with Orchestra)

10 7 KATE WINTER
Two Brown Eyes
The Nightingale

10 14 ORCHESTRA
Lyric Suite, Op. 57
Shepherd Boy; Norwegian Rustic March; Norwegian March of the Dwarfs

10.30 Epilogue

Easter Sunday

10.25 a.m. Easter Sunday Service

From York Minster

S.B. from Leeds

Organ (during [illegible] of the Choir)

10.27 The Vestry Prayer [illegible] in the South Choir Aisle

10.30–11.15 app.

Matins and Sermon (in the Nave)

Easter Anthems
Special Psalm [illegible]
Te Deum and Benedictus [illegible]
[illegible]
Easter Carol, 'This joyful Eastertide' (Cowley Carol Book, No. 41)
Sermon: Preacher, The Lord Archbishop of York
Hymn, 'Jesus Christ is risen today'
The Service conducted by the Rev. Horace Spence

(For 3.30–5.30 Programmes see opposite page)

5.30 SCENES FROM OLD TESTAMENT HISTORY

Nebuchadnezzar and the Three Children [illegible]

DANIEL, Hananiah, Mishael and Azariah were selected by Ashpenaz from the captive children [illegible] in knowledge, and understanding science,' from among whom King Nebuchadnezzar, after [illegible] the learning and tongue of the Chaldeans [illegible]

During these three years [illegible] was [illegible] given a daily provision of the king's meat and of the wine which he drank. But Daniel, not wishing to defile himself by submitting to this diet, persuaded Ashpenaz to allow him [illegible] pulse and to drink water.

[illegible] was found among them all none like Daniel, Hananiah, Mishael, and Azariah. Therefore stood they before the king, and became his foremost [illegible]

Nebuchadnezzar found them [illegible] wiser than all his [illegible]

5.45–6.15 app. Church Cantata No. [illegible] (Bach)

Der Himmel Lacht
(The Heavens Laugh)

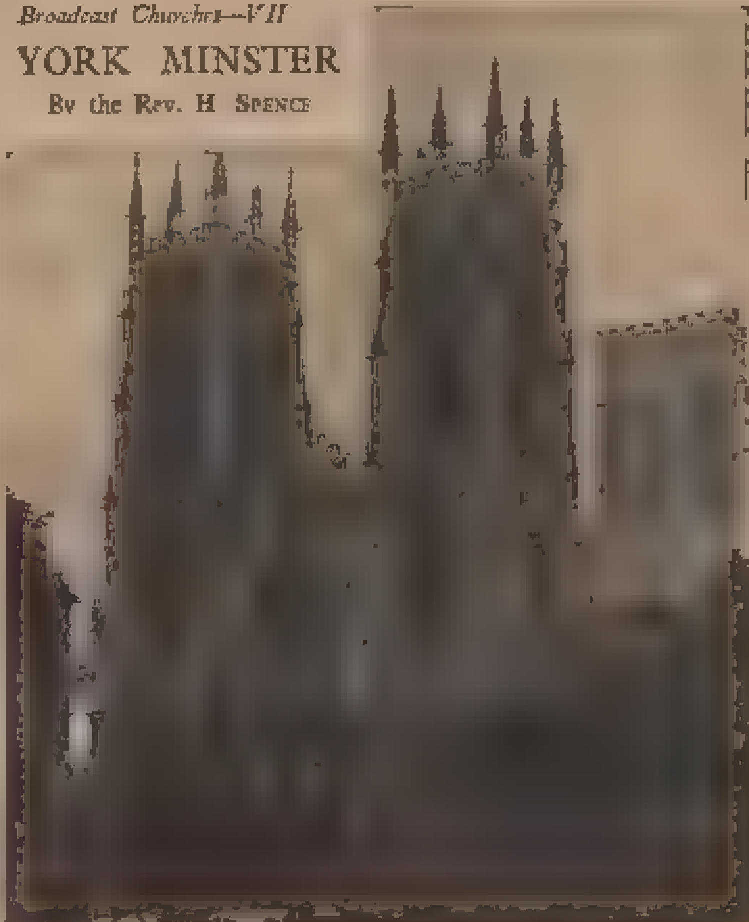
Relayed from the Guildhall School of Music

[illegible] (Soprano)
John Armstrong (Tenor)
Keith Falkner (Bass)
Leslie Woodgate (Organ)
John Field (Oboe)
The Wireless Chorus and The Wireless Orchestra
(Trumpets, Tympani, Oboes, Bassoon [illegible])
Conducted by Stanford Robinson

Broadcast Churches—VII

YORK MINSTER

By the Rev. H. Spence



THE visitor's first impression on entering York Minster, especially at the West end, is one of majestic grandeur rather than of beauty. Not that the Minster is not beautiful, but the sense of awe comes first; the appreciation of its beauty follows. A famous architect once described York Minster as the King of the Northern Province, and Canterbury Cathedral as the Queen of the South. The spacious proportions of the Cathedral as a whole, whether seen from within or without, convey an impression of masculine strength. But beauty is not far to seek, above all in the windows, over a hundred in number, filled with exquisite mediæval stained glass, the crowning glory of the Minster.

The 1300th Anniversary Festival in 1927 provided an opportunity of emphasizing the true purpose of a Cathedral as a shrine for the worship of God, of which Dean Ford and the Chapter were quick to take advantage. At the beginning of that year the whole of the Minster was thrown open to all without fee. As in other cases, the free offerings of visitors have proved more generous than the fees previously asked for entering the Choir and the Crypt. Moreover, the increase in motor traffic is making it possible for larger numbers than ever before to visit the Minster.

During the summer months, congregations varying from five hundred to over two thousand are often present at the Services, which on Sundays, Bank Holidays and Saturday afternoons have to be held in the Nave, since the Choir cannot contain the worshippers. A new atmosphere of reverent freedom is most noticeable at these Nave services. In addition to those who fill the rows of chairs, sometimes to overflowing, little groups of people are always to be found standing at the back or in the aisles of the Nave, silently watching the worship of God. No official interferes with them; they enter, they stay, they leave, just as they please; their demeanour clearly shows that they value such unlooked-for freedom.

York Minster has justly earned a reputation for beautiful singing, which it owes to the genius of its organist, Dr. Bairstow, and the enthusiasm of the Choir whom he directs. On Easter Day morning especial attention should be given to the singing of the Psalms in free speech rhythm, which successfully avoids the stilted accents common to all but the best Anglican chanting. The year's service music is selected under the direction of the Precentor, Canon C. C. Bell, from the works of a wide range of composers, preference being properly given to those of English musicians.

The structural enrichment of the Cathedral initiated by the late Dean (now Dean of Westminster) is proceeding apace. Three Chapels have now been specially furnished as Memorials by different Yorkshire Regiments. The richly decorated screens, recently completed, which enclose the Chapel of the West Yorkshire Regiment in the South Transept, are among the most beautiful additions to the Minster.

THE words of the Cantata are as follows:

I. [illegible]
II. [illegible]
The heavens shout, the earth with praise [illegible]
And [illegible]
The [illegible]
[illegible]
III. [illegible]
[illegible]
[illegible] with joy
[illegible] Beginning and the Ending
He Whom our heavy guilt did [illegible]
Today is risen [illegible]
He Who was dead [illegible]
And, as the head, so liveth every member
[illegible]
Prince eternal, strong [illegible]
Lord Almighty [illegible]
[illegible]
The [illegible]

8.0–8.45 A Religious Service

From St. George's Chapel, Windsor

Hymn, 'O Sons and Daughters, let us sing'
Psalm 118
Lesson, John xx, 11–19
Magnificat (Chant in E Flat)
Anthem, 'Blessed be the God and Father of our Lord Jesus Christ' *S. S. Wesley*
Prayers
Address by the Dean of Windsor
Hymn after Blessing, 'Jesus lives'

(For 8.45–10.30 Programmes see opposite page.)

10.30 Epilogue

(For details of this week's Epilogue see page 7[illegible])



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SUNDAY, MARCH 31

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 612 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0 St. George's Chapel, Windsor

3.30-5.30 **A CONCERT**
From Birmingham

THE BIRMINGHAM ASSOCIATION OF MUSICAL SOCIETIES

THE [illegible] ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by HAROLD GRAY and STEPHEN S. [illegible]

Overture, [illegible]
Serenade for Strings, "Eine Kleine Nachtmusik" ... *Mozart*

4.5 Chorus and Orchestra

Choral, "Jesu, Joy of man's desiring" (Cantata, Op. 17) ... *Bach, edited by Sir Hugh Allen*

Part-song, "Over the Bright Blue Sea" ("The Golden Legend") ... *Sullivan*

4.17 Orchestra

Symphony, No. 41, in C ... *Mozart*
Allegro
[illegible]
Menuetto; Finale

4.43 Chorus and Orchestra

The Revenge, Op. 24 ("A Ballad of the Fleet") ... *Stanford*

THIS setting by Stanford of Tennyson's stirring poem is probably the most popular of all his choral music. There cannot be many societies nor even schools that have not sung it. The ballad is a very [illegible] ones, and Stanford's music fits it admirably.

There are only a few bars of orchestral introduction and then the chorus opens the tale. The bass voices give us the words of Lord Howard, and the tenors reply with Sir Richard Grenville's. His words are always sung by the tenor voices.

Lord Howard goes away with his disabled ships and the music fades as though into the distance. There is a short pause and then a quiet and more solemn music we hear of the sick being brought on board; Sir Richard decides to meet the Spaniard, and the music rises for a moment to a climax as "he laughed" and his men cheered Hurrah!

The next section is a very vivid musical picture of the battle, the little *Revenge* against the great Spanish fleet; it again rises to a big climax after Grenville is wounded and bids his men fight on. There is a lull in the music with the words "and the night went down." The little *Revenge* is battered beyond hope and there is nothing for it but surrender; Grenville is carried on board a Spanish ship to die. There is a finely expressive chorus here accompanied only by the drums, and the voices tell how they buried him, with honours, in the sea.

The last part of the piece again works up to a big climax to present the storm which fell on the Spanish navy and the sinking of the brave *Revenge* herself.

5.12 Orchestra

Tone Poem, "Finlandia" ... *Sibelius*

8.0 **St. George's Chapel, Windsor**

Strings and Orchestra

As torrents in summer ... [illegible]
The Challenge of Thor ... [illegible]

ORCHESTRA

March, "Pomp and Circumstance," No. 1 in D ... *Elgar*

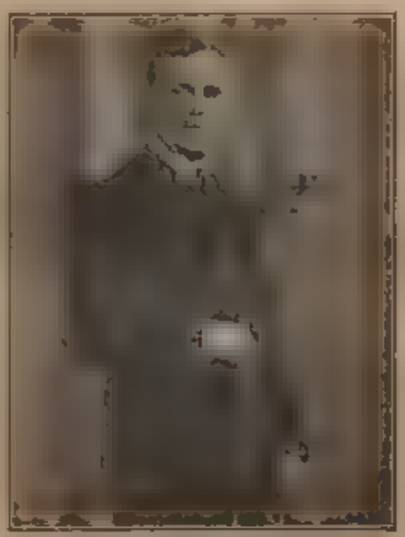
8.0 **A Religious Service**
(From St. George's Chapel, Windsor.)
(See London Easter Sunday Programme.)

8.45 **The Week's Good Cause**
(From Birmingham)

An appeal on behalf of the Birmingham Discharged Prisoners' Aid Society, by the Rev. W. O. Watts (Chaplain).

Donations should be forwarded to the Rev. W. O. Watts, H.M. Prison, Winson Green, Birmingham.

8.50 WEATHER FORECAST. GENERAL NEWS [illegible]



EMILIO COLOMBO
and his Orchestra will broadcast from the Hotel Victoria from 9.0 to 10.30 tonight.

9.0 **Emilio Colombo and his Orchestra**

From the Hotel Victoria

GABY VALLÉE
Soprano

SILVIO SIDELI
Baritone

Strings only:
(a) Minuet from Sonata in E Minor ... *Pergolesi*
(b) Legend ... *Kounsky*

SILVIO SIDELI
(a) Elegie (accom. String Orchestra) ... *Massenet*
(b) Serenata ("Don Giovanni") (accom. Mandolin and Guitar) ... *Mozart*

ORCHESTRA
Birmingham Symphony ... *Schubert*
Evensong ... *Easthope Martin*

GABY VALLÉE
Ave Maria ... *E. Lalo*

EMILIO COLOMBO (Violin)
Romance ... *Rubenstein, arr. Wieniawsky*
Capricciosa ... *Elgar*

ORCHESTRA
Selection, Manon ... *Massenet*

GABY VALLÉE and SILVIO SIDELI
Duet, "Tutte le feste al Tempio" (Chi vuery Festal Morning) *Rigoletto*

ORCHESTRA
Selection of Old English Songs ... *arr. Colombo*

10.30 Epilogue

Sunday's Programmes continued (March 31)

5WA CARDIFF. 353.2 M. 850 kc.

10.25-11.15 Leeds Programme relayed from Daventry (*See London*)

3.30-6.15 app. *S.B. from London*

8.0 *S.B. from London* (9.0 Local Announcements)

10.30 Epilogue

10.40-11.0 The Silent Fellowship

5SX [illegible] 354.1 M. 1,020 kc.

10.25-11.15 Leeds Programme relayed from Daventry (*See London*)

3.30-6.15 app. *S.B. from London*

8.0 *S.B. from London*

9.0 Musical Interlude relayed from London

9.5 *S.B. from London*

10.30 Epilogue

10.40-11.0 *S.B. from Cardiff*

6BM [illegible] 338.6 M. 1,040 kc.

10.25-11.15 Leeds Programme relayed from Daventry (*See London*)

3.30-6.15 app. *S.B. from London*

8.0 *S.B. from London* (9.0 Local Announcements)

10.30 Epilogue

5PY PLYMOUTH. 296.3 M. 1013 kc.

10.25-11.15 Leeds Programme relayed from Daventry (*See London*)

3.30-6.15 app. *S.B. from London*

8.0 *S.B. from London* (9.0 Local Announcements)

10.30 Epilogue

2ZY MANCHESTER. 378.3 M. 793 kc.

10.25-11.15 *S.B. from Leeds*

3.30-6.15 app. *S.B. from London*

8.0 *S.B. from London*

8.45 The Week's Good Cause.

Sir HENRY HADOW (Vice-Chancellor of Sheffield University) appealing on behalf of the Sheffield Hospitals Council. *S.B. from Sheffield*

Donations should be sent to the Sheffield Hospitals Council, Westbeld Terrace, Sheffield

9.50 *S.B. from London* (9.0 Local Announcements)

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. [illegible] M. 1,250 kc.

10.25-11.15 [illegible] 3.30-6.15 app. [illegible] 8.0 [illegible] 8.45 [illegible] 9.50 [illegible] 10.30 Epilogue

5SC GLASGOW. [illegible] M. 740 kc.

10.25-11.15 Leeds Programme relayed from Daventry 3.30 [illegible] 5.30-6.15 app. [illegible] 6.30-7.45 [illegible] 8.0 [illegible] from London 8.45 [illegible] 9.50 [illegible] 9.0 Radio-play. 9.5 S.B. from London 10.30 Epilogue

2BD ABERDEEN. [illegible] M. 804 kc.

10.25-11.15 Leeds Programme relayed from Daventry



DUETS FOR TWO PIANOFORTES

Rae Robertson and Ethel Bartlett will give a recital of duets for two pianofortes from London and Daventry today at 5 o'clock

[illegible] 3.30-6.15 app. S.B. from London 6.30 7.45 [illegible] from Bournemouth. 8.0 S.B. from London 8.45 S.B. from Bournemouth. 8.50 [illegible] 9.0 S.B. from Glasgow 9.5 S.B. from [illegible] 10.30 Epilogue

2BE BELFAST. 302.7 M. 991 kc.

10.25-11.15 Leeds Programme relayed from Daventry 3.30-6.15 app. S.B. from London. 7.0-8.0 [illegible] from St. Anne's Parish Church. Order of service: Hymn, "Christ is risen" (Easter Today) (1.C.H. 36) [illegible] Hymn, "Hallelujah! Hallelujah!" (1.C.H. No. 44) [illegible] 8.45 S.B. from London 9.0 Regional No. 2 10.30 Epilogue.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

SAMUEL PEPYS, LISTENER.

By R. M. FREEMAN

Part-author of *The New Pepys' Diary of the Great War*, etc

March 9.—At the Club this night a hot debate of the B.B.C.'s embargo on dance-bands proclaiming the names of theyr pieces or singing the choruses. Sir F. Dobbs attaquing the B.B.C passionately, but Colonell Wix defends them saying, an the musique of these pieces be worthy, everyone knows theyr names allready or soon will, but, an it be not worthy, who wants to know them? So, either way, why give them a free glorification? Goes on to deplore today's poor fleeting dance-tunes compared with those of 40 or 50 yrs since. Whereby, quoath he, if you want a waltz eeven onelie 2 or 3 yrs old, you shall hardly come by it in the musique-shoppe, but ask for *Estudiantina* or *Myosotis* and they shall be sure to have it. Which is, I believe, true, though the cause I know not; unless it be that those old waltzes had the quick magnetical slit of life to them, but these new ones more like dirges crawling to a slow death.

March 10 (Lord's Day. 4th in Lent).—A most fair like-a-summer day as ever I knew for the season. So, giving Mr Blick a mass, my wife and I, away by *Epsom*, Letherhed and Dorking till we come to Wotton Hatch. Here having stabled the cart, 6-foot to Friday Street and took up for lunch at the Stephan Langton, with plain yet good cheer and a well-favoured damsel that waits on us and all merrie. She tells us of Mr Evelyn's having now given positive assurance of the soon refilling of the empty lake, which I was glad to heare; being a sad spectacle in its present postture, shrunken to a mere puddel at the deep end, and a sorry slopp of a puddel at that. Lunch 7s 8d; pretty mis, 2s 4d, and has eyes of a rare blue-gray that did please me mightily

March 11.—Into Bond St and bought me a new bowler (31s 6d), having thought to make mine old one do yet awhile, but these spring suns expose it too clearly, in particular where the binding perishes at the front of the brim through my fingering it in taking my hatt off. Here it is women have a great advantage of us, not having to doff theyr hatts in perpetually taking them off for salutation; yet, for all that, must needs have 10 new hatts to every 1 of ours, which is very strange.

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MONDAY, APRIL 1

2LO LONDON & 5XX DAVENTRY

(365 M. 822 kc.) (1,562.5 M. 192 kc.)

7.45 Some Stars of Radio Vaudeville

9.35 Music from the Russian Ballet

10.15 a.m. The Daily Service

10.30 *(Daventry only)* Transmission of Greenwich Time Signals

11.0 *(Daventry only)* Gramophone Records

12.0 A Ballad Concert
Dorothy Kitchen (Mezzo-Soprano)
Temple Wickham (Tenor)

12.30 Organ Recital
By E. J. Gadsaln
Relayed from Lonella Picture House, Barnet

1.0 2.0 Leonardo Kinsella and his Piccadilly Orchestra
From the Piccadilly Hotel

3.0 A Studio Concert
William Fisher (Baritone)
The Gershon Parrington Quintet

4.15 Arthurian Cycle and his Orchestra
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR
Punch, Punch, First Day of the Month
And No Returns

6.0 My Day's Work—XIII

6.15 Time Signal, Greenwich; Weather Forecast; Sports Results; Cricket Scores; News Bulletin

6.35 For Boy Scouts

6.45 THE FOUNDATIONS OF MUSIC
Schumann

Waldszenen (Forest Scenes), Fantasy-Pieces for Pianoforte and Violin
Played by
Wanda Landowska (Pianoforte)
Wolfgang Schneiderhan (Violin)
Entrance
Hunter in ambush
Lonesome flowers
Haunted spot
Pleasing landscape
Wayside inn
Bird as Prophet

7.0 Mr. James Agate: Drama

7.15 Musical Interlude

7.25 Monsieur E. M. Stéphan: French Talk—A Holiday talk *S.B. from Cardiff*

7.45 Vaudeville
Leonard Henry (Comedian)
Grand Sextet
The Comedy Girl with the Top Notes
(Daisy Bryan, Nancy Lee)
Ann Penn (Impersonations)
Mabel Constantduros and Margaret Hogan
in
'The Grate'
and
'Father takes a Photo'
Sandy Rowan (Scottish Comedian)
Jack Payne and The B.B.C. Dance Orchestra

9.0 Weather Forecast, Shipping and General News Bulletin

9.50 Three Dances from 'The Three-Cornered Hat'

THE THREE-CORNERED HAT is a Spanish story in which a pompous old magistrate seeks to seduce a miller's virtuous wife, only to meet with defeat at the hands of the lady and her watchful spouse.

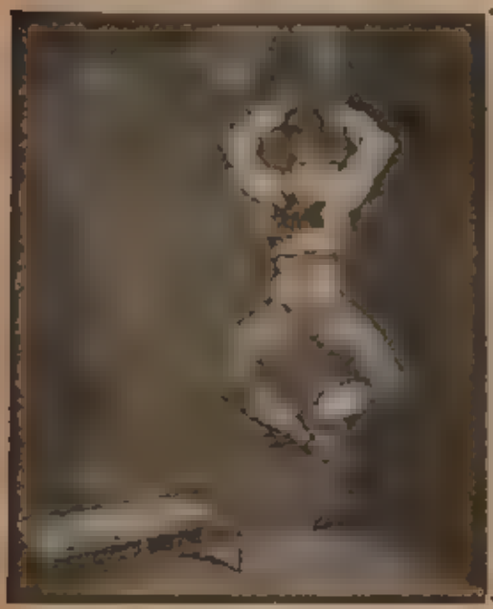
In the first of the three Dances it is the Festival of St. John's Festival, and the miller's neighbours have gathered about his house to dance, while the wine cup passes round.

The second number is danced by the miller himself, and the music presents an unmistakable picture of his sturdy figure.

At the opening of the third dance all the characters come together, and two rhymes—3/4 and 6/8—are heard together. The dance itself is a brilliant Jota—one of the oldest and most popular traditional dance forms of Northern Spain.

Cimarosiana ... *Cimarosa, arr. Malipiero*

10.15 Scheherezade ..... *Rimsky-Korsakoff*



THE RUSSIAN BALLET.

Though it was no longer ago than 1911 that London first saw the Russian Ballet, as presented by Diaghileff, it is almost impossible now to imagine a world devoid of those agile and lovely creatures, or of the amazing and riotous settings in which they appear, or (most of all) of the music that has been written for them. Before that date, Ballet had been a pretty-pretty affair of tarlatan and tights: now it is an adventure unlike anything else that art can offer. If you have seen the Russian Ballet, you will need no invitation to listen to the programme of selected ballet-music that is being broadcast tonight; if you have not seen it, let this be your introduction to some of the most gorgeous dance-music of today. *The pictures on this page are reproduced from two of Vera Willoughby's paintings published in 'The Art of Stanislas Idzikowski,' by courtesy of the publisher, Cyril W. Beaumont.*



9.15 A Talk by Mr. Hamilton Fyfe

9.30 Local Announcements; *(Daventry only)* Shipping Forecast

9.35 Music from the Russian Ballet

The Wireless Orchestra
Conducted by G. Leslie Heward

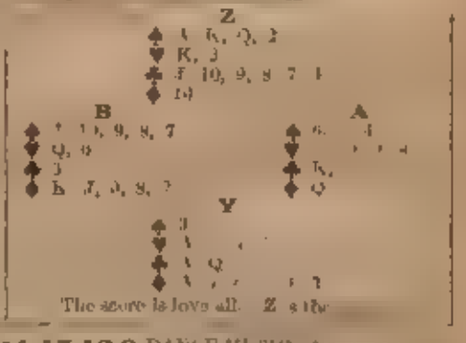
THE Russian Ballet, which enjoys a unique reputation in so many countries of the world has earned our gratitude in more than one way. It has furnished inspiration to a number of distinguished composers for some of the freshest and most attractive music, much of which is thoroughly enjoyable, even apart from the dance to which of right it belongs.

Suite, 'La Boutique Fantasque' *Rossini, arr. Respighi*

IT was by his music to La Boutique Fantasque that Respighi first made his name known to us in this country. Now, of course, we have had many opportunities of hearing him in more serious mood, but these fresh and dainty dances, made largely from the pianoforte music which Rossini composed in his latter days, will always have a very strong hold on our affections.

11.0 A Hand at Auction Bridge

The following [illegible] last evening, the players being Mr. [illegible] Mr. [illegible] and Mrs. [illegible]



The score is love all. Z's hand

11.15-12.0 Dance Music: Alfredo and his Band and the New Princes Orchestra from the New Princes Restaurant

12.0-12.15 Experimental [illegible] Pictures by the [illegible]

MONDAY, APRIL 1

5GB DAVENTRY EXPERIMENTAL

(482.8 m. 622 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

All Fools' Day

3.0 LOZELLS PICTURE HOUSE ORCHESTRA
(From Birmingham)
Conducted by E. A. PARSONS

Overture, 'Lucio Silla' .. *Mozart*
Musical Selection
Christina's Lament (arranged from the 'Humoresque') .. *Dvorak, arr. Orenko*
The Glory of my Garden .. *Daniel Wood*

ORCHESTRA
Selection, 'The Tales of Hoffmann' .. *Offenbach*
Melody in F .. *Rubinstein*
Selection, 'The Pearl Fishers' .. *Bizet*

OFFENBACH'S success as a composer of comic operas was slight indeed when we have regard to the exact equivalent in the country, was almost unknown. His industry was also astonishing, and the number of successful works which he produced in his busy life is well-nigh incredible. It was his ambition, however, to write at least one work of a rather serious order, and he was at work on this *Tales of Hoffmann* when he died. It was completed by Guiraud and produced in Paris in 1881, the year after its composer's death, and was given over a hundred times in that same year. It has ever since been in the repertory in Paris and is regularly played in most countries of Europe, even to-day.

Off-hand it seems surprising that an extraordinary vogue in this country in the latter part of last century, although, to any who knows it at the fountain head it inevitably loses something of its delicate flavour in crossing the Channel. None the less, *Tales of Hoffmann* bids fair to keep its hold on our affections, and either as a whole opera, or in part, is well known to the ordinary listener.

There is a Prologue in a wine cellar in which his friends twit Hoffmann, the poet, about his many love affairs, and each of the three acts is his recounting of them, always with an evil spirit at his elbow, somewhat after the manner of Mephistopheles in *Faust*.

4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
LOLE and NORA
(Hawaiian Guitar Duets)

5.0 A Ballad Concert
MARIE TEMPEST (Soprano)
LEONARD ASHDOWN (Baritone)

MARIE TEMPEST
Dream Valse .. *Ansell*
The Little Island .. *Rathbone*
Over the Land is April .. *Quilter*

5.9 LEONARD ASHDOWN
The Tomb of Ajax .. *Douglas Stewart*
The Old Soldier .. *Hely-Hutchinson*

5.15 MARIE TEMPEST
The Robin sings in the Apple Tree .. *MacDowell*
Ecstasy .. *Morse Rummel*

5.22 LEONARD ASHDOWN
Who is Sylvia? .. *Arthur K. Jeffs*
Diaphenia .. *Harold Boyce*

5.30 The Children's Hour
(From Birmingham)
'The Tortoise Boy,' by Agnes Tauntan
Songs by JOHN ROOKE (Baritone)
'The Theatre's Lamplighter,' by John Anderson
COLLEEN CLIFFORD (Soprano)

6.15 TIME SIGNAL, GREENWICH WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.25 Sports Bulletin *(From Birmingham)*

6.40 Light Music
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'Marinarella' .. *Fucik*
Entr'acte, 'The Merry Negro' .. *Squire*
Serenade, 'In a Lagoon' .. *Herbert*
Valse, 'La Masque' .. *Fletcher*
Waltzing Tune .. *Strauss*

7.0 The Black Dyke Band
Conducted by ARTHUR O. PEARCE
Relayed from the National Trades and Industrial Exhibition at Bingley Hall, Birmingham
Overture, 'Mariana' .. *Wincott, arr. Greenwood*
Minuet, 'White Heather' .. *Moore*
Cornet Solo, 'The Nightingale' .. *Rose*
Soloist, OWEN BOTTOMLEY
Selection, 'Show Boat' .. *Kern*
Excerpts from Rossini's Works, *arr. Alex. Owen*

8.0 An Old Folks' Hour
(From Birmingham)
G. H. CREWS (Tenor)
THE BIRMINGHAM STUDIO CHORUS
Conducted by JOSEPH LEWIS

9.0 'Fool to Make Me Merry'
(From Birmingham)
(See centre of page)

10.0 WEATHER FORECAST. SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JAY WILBUR'S BAND from the Carlton Hotel

11.0-11.15 THE HARRY ARCHER DANCE BAND, directed by RAY STARITA, from the Ambassadors Club

(Monday's Programmes continued on page 765)

BANK HOLIDAY This Year Is April THE 1st.

This fact is responsible for the programme that will be broadcast from Birmingham tonight at 9 p.m., entitled

'FOOL TO MAKE ME MERRY'

No little bit of April Fooling can alter the fact that today is also Bank Holiday Like George Eliot's 'Serious Ape,' we are obliged in this fool's world to earn our nuts by hard buffoonery, so what day is more suitable?

Amongst those taking part will be:

JOHN ROOKE COLLEEN CLIFFORD GEORGE BUCK
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTELL

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£200 as a salary is small, but as a private income it may make a world of difference to your comfort and well-being in years to come. Those later years will be very happy years if you are freed from the cares and anxieties of earning a living. This plan will give you that freedom.

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Monday's Programmes continued (April 1)

5WA CARDIFF. 322.2 M. 928 kc.

3.0 An Orchestral Concert.

4.15 London Programme relayed from Daventry

4.45 Mr. LYNDON HARRIES: Faces in Shakespeare's Audience. A few interesting facts and [illegible]

5.0 JOHN SUTAN'S CARLTON CELEBRITY ORCHESTRA Relayed from the Carlton Restaurant

5.15 The Children's Hour [illegible] Daventry

5.50 [illegible]

6.0 [illegible] from Daventry

6.15 *S.B. from London*

7.25 [illegible]

7.45–12.0 *S.B. from London* (9.30 Local Announcements)

5SX 204.1 M. 1,020 kc. [illegible]

3.0 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

5.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.25 *S.B. from Cardiff*

7.45 *S.B. from London*

9.30 Musical Interlude relayed from London

9.35–12.0 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 kc.

3.0 London Programme relayed from London

6.15 *S.B. from London*

6.30 For Boy Scouts

6.45 *S.B. from London*

7.25 *S.B. from Cardiff*

7.45–12.0 *S.B. from London* 9.30 Local Announcements

5PY PLYMOUTH. 398.3 M. 753 kc.

3.0 London Programme relayed from Daventry

5.15 The Children's Hour [illegible] have been—"Noodle" [illegible] welcoming [illegible] will entertain [illegible]

6.0 [illegible]

6.15 *S.B. from London*

7.25 *S.B. from [illegible]*

7.45–12.0 *S.B. from London* 9.30 Local An[illegible]

2ZY MANCHESTER. 378.3 M. 793 kc.

3.0 London Programme relayed from Daventry

5.15 The Children's Hour [illegible]

JOHN WOODS SMITH will play Other Request [illegible]

6.15 *S.B. from London*

7.25 *S.B. from [illegible]*

7.45–12.0 [illegible] 9.30



THE IMMEMORIAL CLOWN.

In his talk from Cardiff this afternoon Mr. Lyndon Harries will trace the history of the clown, who has changed so little since Shakespeare's day. 'This picture' by Dame Laura Knight, A.R.A., gives a vivid impression of the perennial tragi-comedy of the clown.

Other Stations.

5NO NEWCASTLE. 242.5 M. 1,250 kc.

3.0 [illegible] 6.15 — [illegible] 6.0 [illegible] 6.15 [illegible] 7.25 [illegible] London. 7.45–12.0 [illegible] from London.

5SC GLASGOW.

3.30 [illegible] The Playhouse [illegible] 4.0 Plaza (Dalmarnock) [illegible] 4.30 the New Savoy Picture House 5.0 A [illegible] Playhouse [illegible] 5.35 [illegible] 5.56 [illegible] 6.0—London Programme [illegible] 6.15 [illegible] 6.35 Buller's Orchestra [illegible] 6.45 Talbot, 7.25 S.B. from London 7.45 [illegible] 9.30 Scottish News Bulletin. 9.35–12.0 [illegible]

2BD ABERDEEN.

3.45 [illegible] 4.0 Marie [illegible] 5.15 [illegible] 6.0 [illegible] 6.15 [illegible] 6.25 [illegible] 6.45 [illegible] 7.25 [illegible] 7.45 [illegible] London. 9.30 [illegible] 9.35–12.0 [illegible]

2BE BELFAST. 302.7 M. 991 kc.

12.0–1.0 — [illegible] Scottish Nancy Reilly [illegible] 3.30 [illegible] 4.30 [illegible] 4.45 [illegible] 5.15 [illegible] 6.0 [illegible] London. 6.15 [illegible] 7.25 [illegible] 7.45–12.0 [illegible]

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The Difficulty of his Task—What is Humour?—Limitations of the Microphone—The Note of Satire—The 'Intimate Touch.'

A [illegible] is the most valuable. A little laughter, we are told, is good for the soul and without doubt there is a spiritual quality in clean, honest humour which makes it as precious as song.

The work of successfully broadcasting humour is not easy. Great humorists are among the princes of the earth and like princes, they are comparatively rare. Rarer still are those who, by means of words alone, can send a ripple or a roar of laughter round the world and back again.

In consequence of this scarcity of true laughter-makers, the work of broadcasting humour is bound to have its success punctuated from time to time by failure. That this happens less often than not is a matter for congratulation.

What makes a great wireless comedian? It is not, of course, possible to put the matter in the form of a recipe for the creation of laughter is as much an art as is the creation of music or pictures, and as free, at its best, from exact formulæ. As Mr. Chesterton has said, "The Golden Rule is that there is no Golden Rule!" At the same time, there are certain features of wireless humour which are easily recognized.

In the first place, more than any [illegible] humorist, the wireless comedian must be a critic of some aspect of real life. Humour is the result of incongruity—the perception of something running at a tangent to established conventions. In his "Philosophy of Laughter," Henri Bergson says [illegible] which makes us laugh is a lack of gracefulness, either mental or physical, in [illegible] laughed at. Thus, a man whose [illegible] fixed, not amenable to change and embedded in old shibboleths—is laughed at as being out of date.

If his physical rigidity were to show itself by a refusal to wear any fashion of clothing later [illegible] the laughter would be correspondingly greater.

In the case of the stage comedian it is sometimes possible for him to obtain this necessary incongruity by artificial means. He may redden his nose or wear a hat three sizes too small for him [illegible] cause a stir of laughter if it is well-enough done, without a single criticism of life being spoken. If, in addition to mere eccentricity such as a comedian may embody in his dress or actions there is also some satire on human conduct—if, for example, he appears, like Mr. Harry Tate as the "know-all motorist, the humour is emphasized. The further one gets from the mechanical red-nosed humour, and the nearer one comes to a commentary on the incongruities of real life, the finer, though subtler becomes the art of the comedian. Mr Chaplin's graduation from "custard-pie" comedy to his present-day work shows this well.

The wireless comedian, to be successful, must begin where many stage drolls leave off. [illegible] cannot rely for his effect [illegible]

His sole instrument is his voice and the extent to which he can use (and make the listener use) life's ironies and follies and incongruities determines the laughter-raising powers of that voice.

Another factor which ordains the measure of the wireless comedian's success is whether he has the ability to "buttonhole" the individual listener. Most of us have heard at some time, how a single hand-clap in a theatre audience may start the whole house applauding. This mass behaviour is also applicable to laughter. Laughter is infectious, and if a stage comedian can start laughter in one part of the house—even in one member of the audience—he has a fairly reasonable chance of that laughter taking a hold on the rest of the people present, even though some of them may not know what they are laughing at.

The wireless comedian's task is more difficult. He must appeal all the time to an audience of [illegible] each sitting at home separated from other members of the audience, and unaffected by the forces of "mass-psychology." He must be able to induce in [illegible] atmosphere of "for your ear alone," and to take, as it were, each listener in turn into his confidence. An attempt to provide something approaching [illegible] style of comedy is sometimes seen in the theatre when a comedian comes "down stage" and addresses his audience on terms of affable familiarity. Such a course is often successful, but by the very fact of an audience being present in mass, it cannot compare with the opportunities which the wireless comedian has for this kind of subtlety.

In spite of the fact that at no time did the humorist have so large and eager an audience awaiting him, he has not yet produced broadcast history. Much splendid work of a pioneer nature has been done, but the special requirements of radio-comedy are not to be satisfied and sustained straight away. Many wireless jesters are heard all too infrequently, but many others prove duller than they might be expected to prove because they employ too many "tricks of the stage."

The time will come, however, when the work now being carried out will bring about a crystallisation of technique. Then broadcast humour will come into its own. There will be a wedding of personality with established procedure, and from it we may expect Robeys and Chaplins and Mark Twains of the microphone who will be in no less degree than their colleagues of the stage, the screen, and literature, "Prime Ministers of [illegible]

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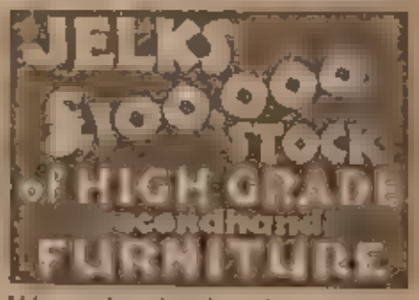
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[illegible]

7.45
The Gershom Parkington Quintet

TUESDAY, APRIL 2

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.40
De Courville's Hours once again

10.15 a.m. The Daily Service

10.30 (*Daventry only*) Time Signal, Greenwich

10.45 (*Daventry only*) 'Menus and Recipes—Different kinds of Bread'

INCLUDED among the 'Different Kinds of Bread' for which recipes will be given, are Nut Bread, Milk Bread, Spoon Bread, and Walnut Bread. These recipes [illegible] being supplied by the Empire Markets [illegible]

11.0 (*Daventry only*) Gramophone Records

12.0 A Concert

Nancy Heyton (Soprano)

Clay Thomas (Baritone)

Evelyn Barrow (Pianoforte)

1.0 2.0 Alfonso de Cors and his Orchestra

From the Hotel Cecil

2.0-2.25 (*Daventry only*) Experimental Transmission of Still Pictures by the Fultograph Process

3.0 Jack Payne and the B.B.C. Dance Orchestra

Grace Ivell and Vivian Worth

(Light Ballads and Light Comedy Duets)

4.0 Louis Levy's Orchestra

Conducted by Arnold Eagle

From the Shepherd's Bush Pavilion

5.15 THE CHILDREN'S HOUR

The Tinder Box. By Hans Andersen, arranged as a [illegible] with songs to suit the [illegible]

6.0 Poetry Reading

6.15 Time Signal, Greenwich: Weather Forecast, First General News Bulletin

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

[illegible]

[illegible], Tarantella (Butterflies), and Intermezzo

Played by

Wilhelmj Room Trio (Pianoforte)

Hunting Song

Farewell

Dansbündler, Op. 6, Nos. 1–6

7.15 Musical Interlude

7.25 Mr. Stanley [illegible] 'New Light on [illegible]'

[illegible] Orianth [illegible] (*Daventry only*)



7.45 A CONCERT

[illegible]

7.55 Nellie Pallister

There's a Bower [illegible]

The Early Morning ..... *Graham Peel*

8.3 Quintet

Selection of Brahms' Songs. *arr. Parkington*

8.12 [illegible]

Gipsy John: [illegible] *Derick Clay*

'Isolda' [illegible] *to Morena*

Thorn[illegible]

8.20 Quintet

Pavane pour une Infante Defunte [illegible]

8.28 [illegible]

[illegible]

8.35 Quintet

[illegible] and Two Dances ('The [illegible]

8.44 Leonard Salisbur[illegible]

The Song of Hybrias the Cretan ..... *J. W. Kn[illegible]*

The Old Plaid Shawl ..... *Br[illegible] H[illegible]*

8.52 Quintet

J'ai pleuré en rêve (In a dream I have wept) *Hol[illegible]*

Chant Hindou (Hindoo Song) ..... *Bemberg*

B.B.C. SCHOOL BROADCASTING PAMPHLETS.

Easter Term, 1929.

The undermentioned pamphlets are published in connection with the afternoon broadcasts to Schools. They will also be found of assistance to listeners generally.

Schools Broadcast Syllabus. Free. By post 1d.

(The following pamphlets, 1d. Post free 2d.)

Secondary School Syllabus.

Scholars' Music Manual, No. II. Sir Walford Davies.

Elementary French Manual, No. II. F. M. Stéphan.

Foundations of Poetry, Course 2. J. C. Stobart and Mary Somerville.

What the Onlooker Saw, Course 2. Rhoda Power.

Nature Study, Course 2. Miss Von Wyss.

The Why and Wherefore of Farming, Course 2. B. A. Keen.

Round the World, Course 2. Clifford Collinson, Ernest Young, and Other Travellers.

Great Discoverers. Mrs. Amabel Williams-Ellis.

Speech and Language (for Teachers only). A. Lloyd James.

Schools supplied in bulk at 1d. per copy, plus postage.

Subscription for one year, 4s.

Supplies may be obtained from the B.B.C. Bookshop, Savoy Hill, London, W.C.2.

(*Daventry only*)

8.0 8.30 Mrs. Barbara Wootton [illegible] Modern Utopias—V, Hertzka's 'Freeland'

THIS evening Mrs. Wootton proceeds to the discussion of a machine-made Utopia which its author believed could be established straight away in Africa, and run on strictly business principles, of which the first is that everyone's business is to take care of himself. Of Hertzka's Utopia it is perhaps not unfair to say that it is too 'slick' to be true.

9.0 [illegible] News Bulletin

9.15 Sir Walford Davies: 'Mus[illegible]

9.35 Local Announcements, Shipping Forecast and [illegible]

9.40 'De Courville's Hours'

'Gay Sparks'

This is the first of a new series of hours arranged by Alice [illegible]

10.30 12.0 Dance Music: The Piccadilly Players directed by Al Starita and The Piccadilly Dance Band directed by James Kilpatrick from the Piccadilly [illegible]

TUESDAY, APRIL 2

5GB DAVENTRY EXPERIMENTAL

(422.3 M. 822 kc.)

TRANSMISSIONS FROM THE LONDON BROADCASTING WEEK-END EXPERIMENTAL STATION.

2.0 PAUL MOUTLEN'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 An Orchestral Concert

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'Le Roi l'a dit' ('The King has said it') ..... *Delibes, arr. Moulton*

BERNARD ROSE (Baritone)

Boating up the Channel ..... *Stanford*
Rose Aylmer ..... *Alfred Hay*
I know of two bright eyes ..... *Goring Thomas*

4.20 ORCHESTRA
Selection, 'The Barber of Seville' ..... *Rossini*

HENRY BESTLEY (Violoncello)
Rustic Dance ..... *Squire*
In Modo Antiquo (In Olden Style) ..... *Squire*

ORCHESTRA
Suite, 'Les Cloches de Corneville' ..... *Planquette*
Le Conte d'Avril' ..... *Isidore de Lara*

4.50 BERNARD ROSE
The Lowlands of Holland ..... *Traditional*
The Lincolnshire Poacher ..... *Traditional*
Nightfall at sea ..... *Liza Lehmann*

ORCHESTRA
First Set of Four Characteristic Dances' ..... *Lumsden*

5.15 ORCHESTRA
Show Memories (from the Empire Society Ballet) ..... *Coates*

ORCHESTRA
Excerpts from 'The Nutcracker' Suite ..... *Tchaikovsky*

5.30 The Children's Hour:
From Birmingham
Mrs. Smotherkins visits the Waxworks,' a Sketch by Norman Timms
Songs by DAPHNE HICKMAN (Soprano)
JACKO with Ensemble

6.15 TIME SIGNAL, GREENWICH. WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN

6.30 JACK PAYNE and the B.B.C. DANCE ORCHESTRA

E. A. BAUGHEN (Character Sketches)

ELSIE and DOROTHY SOAR
(Ballads, Duets and Solos)

8.0 Poetry with Music

From Birmingham

This short recital will embrace two well-known poems, both of which have been set to music to form a background for the speaking voice.

'The High Tide'
By JEAN INGELOW
and
'The Happy Prince'
By OSCAR WILDE
Both set to music by LIZA LEHMANN
Declaimed by GLADYS WARD
Accompanied by the
MUSICAL AND DRAMATIC SOCIETY

8.30 Chamber Music

ODETTE DE FORAS (Soprano)
THE AMAR-HINDEMITH STRING QUARTET
LICCO AMAR (Violin), WALTER GUNZ (Violin), PAUL HINDEMITH (Viola), MAURICE FRANCK (Violoncello)

Trio in G for Violin, Viola and Violoncello ..... *Beethoven*
Allegro; Adagio; Andante cantabile e cantabile; Scherzo—Allegro; Presto

8.50 ODETTE DE FORAS
Poèmes Lyriques de rêve (Dream); de grâce (Grace); Les fleurs (Flowers); d'amour (Love) ..... *Debussy*



ODETTE DE FORAS
sings in the Chamber Concert, with the Amar-Hindemith String Quartet, which will be broadcast at 8.30 tonight.

SONGS set to prose words are sufficiently unusual to have an interest of their own; prose does not as readily attract a composer as rhythmic verse. But these songs have the further special interest that the lyric prose of their texts is by Debussy himself, that and the expressive music to which he has set them is dating to the same period of his career as 'L'Après midi d'une Faune,' the period which many people regard as his best.

9.10 QUARTET
String Quartet in F Sharp ..... *Debussy*
Very Regular
Very Animated and Very Rhythmical

THE greater part of Mr. Item's short life was a series of conflicts with almost every section of [illegible] only to his last years did [illegible] of his great gifts come to [illegible] was not one who cared for honours and [illegible] measure, it probably [illegible] than far more to him that the best intelligences of the world of [illegible] had begun to [illegible] him as an immensely sincere composer with a [illegible]

The String Quartet in F Sharp [illegible] example of his mature style—big [illegible]

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 An Hour with Sullivan

This programme will consist of lesser-known works by the popular Composer
THE BIRMINGHAM STUDIO ORCHESTRA
Leader FRANK CANTELL
Conducted by JOSEPH LEWIS
THE BIRMINGHAM STUDIO CHORUS
(From Birmingham)

ORCHESTRA
Overture, 'Marmion' ..... *Sullivan*
CHORUS
[illegible]
[illegible]
Evening
ORCHESTRA
Ballet Suite, 'L'Île Enchantée' (The Enchanted Isle) ..... *Sullivan*
CHORUS
[illegible]
Parting Gleams
The last Night of the Year
ORCHESTRA
Finale from Symphony in E (The Irish) ..... *Sullivan*

(Tuesday's Programmes continued on page 774)

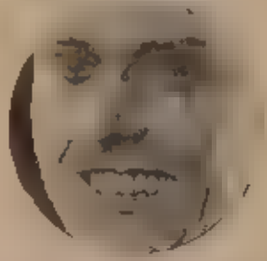
10.15
An Hour with Sullivan



DON'T BOTHER TO CLEAN YOUR FALSE TEETH

CLEANING your false teeth is unpleasant and very difficult—almost nerve wracking. For your plate is a delicate mechanism that needs the extra careful handling you simply can't give to a matter of everyday routine. Don't try. Let Milton clean your false teeth for you. Simply leave your plate in Milton and water. You'll be delighted with the result. Without the slightest bother you'll have a fresh and spotless plate, such as you never dreamed of. Milton, at all chemists, 6d, 1/-, 1/6 and 2/6 a bottle.

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THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Orchestral and Band.

MAGIC FLUTE Overture—Played by Sir Thomas Beecham and London Symphony Orchestra (No. L2[illegible] 6/6 each)

WILLIAM TELL Overture—Played by Sir Henry J. [illegible] and New Queen's Hall Orchestra (Nos. 9309-9312—4/6 each)

PEER GYNT Suites—Played by Schmeesingt and New Queen's Hall Light Orchestra (Nos. 9309-9312—4/6 each)

JUPITER Symphony—Played by Sir [illegible] and Symphony Orchestra (Nos. L 938-L 939—6/6 each)

BRAHMS' No. 2 Symphony—Played by Damrosch and New York Symphony Orchestra (Nos. L2151-L2155—6/6 each)

FINLANDIA—Played by H.M. Grenadier Guards Band (No. 200—4/6)

POMP AND CIRCUMSTANCE—Played by H.M. Grenadier Guards Band (No. 9380—4/6)

THREE-CORNERED HAT—Played by Madrid Symphony [illegible]

CHANT SANS PAROLE—Played by Sir [illegible] and [illegible] (No. [illegible])

MELODY IN F—Played by J. H. Squire Celeste Octet (No. 4151—3/-)

CASSE NOISETTE Suite—Played by Percy [illegible] and [illegible] (No. [illegible])

BLUE DANUBE Waltz—Played by Felix Weingartner and the Royal Philharmonic Orchestra (No. L2086—6/6)

PIRATES OF PENZANCE Selection—Played by Court [illegible] (No. [illegible])

SHOW BOAT Selection—Played by Theatre Orchestra (No. 9430—4/6)

Instrumental.

MILLIONS D'ARLEQUIN. Serenade—Played by Zino Eulist, violin (No. 9676—4/6).

Vocal.

SILENT NOON—Song by Norman Ann (No. 1 [illegible])

BIRD SONGS AT EVENTIDE—Sung by Trevor Schofield Boy Soprano (No. 5258—3/-).

AH, MOON OF MY DELIGHT—Song by Hubert Eisdell (No. 9581—4/6)

WHERE'ER YOU WALK—Song by J. G. Griffith, Boy Soprano (No. 9614—4/6).

COLUMBIA ARTISTS IN THE PROGRAMMES

B.B.C. WIRELESS SYMPHONY ORCHESTRA
Conducted by PERCY PITT
Sir DAN GODFREY and BOURNEMOUTH MUNICIPAL ORCHESTRA
LESLIE ENGLAND, Piano.
FRANCIS RUSSELL, Tenor
RONALD COURLEY, Entertainer
B.B.C. DANCE ORCHESTRA.

Now on Sale at all Stores and Dealers.

Complete Catalogue of Columbia New [illegible] post free from The Manager, [illegible] Columbia House, Regent House, Regent Street, London, W.1.

Tuesday's Programmes continued (April 2)

[illegible] CARDIFF. 323.2 M. 928 KC.

3.0 London Programme relayed from Daventry

5.0 Mr Ivor Jones: 'Handwork in the Changing School'

A FEW generations ago Handwork was regarded as a recreation for infants only, and it was considered a sign of mental dullness to show skill with the hands. Slowly this position has been undermined.

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 *S.B. from Swansea*

7.25 *S.B. from London*

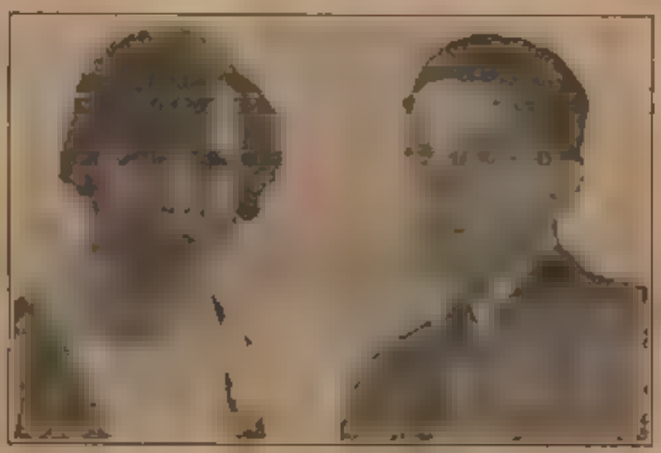
7.0 Egwyl Gymraeg

[illegible]
Yr Athro E. Ernest Hughes
[illegible]
Current Topics in Wales
A Review, in Welsh, by
Professor E. Ernest Hughes

7.25 *S.B. from London*

9.35 Musical Interlude relayed from [illegible]

9.40-12.0 *S.B. from London*



ON TOUR THIS WEEK.

Mabel Constanduros and Michael Hogan, who feature in this week's programmes. London listeners heard them on Monday; tonight they broadcast from Cardiff

7.45 MABEL CONSTANDUROS
and
MICHAEL HOGAN
in
THE GUIDE
[illegible]

8.0 A Light Orchestral Programme

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRADWAY

Selection "Gloriana" [illegible] From
Wynne Adello (Soprano)
Musetta's Waltz "La Bonbon" [illegible]
[illegible]
Souvenir and Serenade [illegible]
Wynne Adello
Fairy Song ("The Immortal Hour") [illegible]
Summer [illegible] *Chaminade*
[illegible]
Two Light Syncopated Pieces [illegible]
Moon Magic, Rose of Samarkand
March, "Robin Hood" *Silvestre*

9.0-12.0 *S.B. from London* (9.35 Local Announcements)

[illegible] SWANSEA 294 M. 920 KC.

3.0 [illegible]
5.15 *S.B. from Cardiff*
6.0 London Programme [illegible]
6.15 *S.B. from London*

7.0 Prof. [illegible] W. G. [illegible] Burgon: 'The Older and the Young'
[illegible]

7.15-12.0 *S.B. from London* 9.35 [illegible]

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Prof. [illegible] W. G. [illegible] Burgon: 'The Older and the Young'
[illegible]

7.15-12.0 *S.B. from London* 9.35 [illegible]

[illegible] 360.3 M. 797 KC.

[illegible]

12.0-1.0 London Programme relayed from Daventry

3.0 [illegible] relayed from [illegible]

5.15 The Children's Hour

Stevenson on [illegible]

A day with the birds, whom we discover [illegible] in the Hollow Tree' (J. C. Stobart)

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Miss Eve Mack [illegible] The M[illegible] [illegible] the Life of a Chair

7.15-12.0 *S.B. from London* (9.35 Local An[illegible])

2ZY [illegible] 378.3 M. 793 KC.

12.0 Gramophone Records

1.0-2.0 London Programme [illegible]

3.0 The Northern Wireless Orchestra
[illegible]
Cecil Jepson (Baritone)

5.15 The Children's Hour

[illegible] London Programme relayed from Daventry

S.B. from London

7.0 Mr T. Parr: 'Recent Roman Discoveries in the North of England.' *S.B. from Stoke*

7.15 *S.B. from London*

Programmes for Tuesday.

7.45 'The Return of Persephone'

Wilful and wayward,
Pleasure pursuing,
She will try
Laugh at all trooping

9.0 12.0 *S.B.* 5.35

(Not Tu)

Other Stations.

2NO NEWCASTLE.

12.0 1.0 3.0 4.0

Peggy Campbell (Pianoforte). 4.30 —Mr. Olaf Saxwell, relayed from the Havelock Hotel. 5.15 —Children's Hour. 6.0 —London Programme. 6.15 —Mr. Dawnay. 6.45 —S.B. from London. 7.0 —Mr. Cecil Palliser on "Newcastle-on-Tyne."

7.45

S.B. from London. 7.45

9.0

Programme from London. 10.15

Gallery. 11.15-12.0

2SC GLASGOW.

1.0 12.0 3.30

4.45

Concerts from The Skyhigh Band. 5.15 —Weather Forecast. 5.30 —S.B. from London. 7.0

6.0 Mr. George Outhusk. 7.0

7.15 —S.B. from London. 7.45

Recital. Collier (Violin) (Tenor) (Traditional) Corn

9.0

9.35 —

9.40 12.0

2BD ABERDEEN

11.0 12.0 Gramophone Gallery. 3.45 —Dance. 4.15 —Studio Morning. Noon and Soprano) Col

4.25

4.35

4.50

5.0

5.15

6.0

7.0

7.15

7.45

8.0

8.20

8.45

8.50

9.0

9.35

9.40 12.0

2BE BELFAST.

3.30 "Zarina

3.50

4.35

5.0 —Light Orchestral Programme. 6.0 —Capriccio Espagnole (Rimsky-Korsakov), Minuet (Elgar) Selection, 'Sit the Desk' (Youmans). 8.0-12.0

BROADCASTING TO SCHOOLS

As Seen by the Schoolmaster

From recently there have been articles which in certain organs of the Press, devoted to educa-

ber—

great broadcast talks from an entirely different

He is not at all concerned with what may be described as the politics of the question, but rather in its effect on his pupils. His views on broadcast talks may be summed up in one question: Are my boys and girls really benefiting by the course?

Perhaps one or two examples will suffice to let the parents of his scholars discover his approach to this important question. They will recall their school days, and note the procedure adopted, say, in geography. Mostly their studies were confined with books compiled by certain authors whom we might describe as 'stay-at-home geographers.' Much of the matter contained in these text-books was taken from accounts written by explorers, and the rest was based on common facts. Many of the books were extremely dry and matter-of-fact, and provoked little or no interest.

Now, what happens in the broadcast talks on geography? Often the pupils hear accounts of visits to various parts of the world *by the explorers themselves.* There are unrolled before them visions of the trackless jungle through which the explorer has to hew his way; they accompany the talker to all parts of the world, visiting busy docks, watching the loading and unloading of cargo; there is described to them the cultivation of various household commodities which reach us from afar, often the narrator will illustrate his talk by warlike, folk-songs, and the like, which illustrate the manners and customs of the natives of our far-flung dominions. Such talks are varied by a study of what may be described as scientific geography. Here the B.B.C. has been fortunate in securing the services of two of the greatest living experts in the teaching of history and geography to schoolchildren, viz., Professor Williamson and Mr. Ernest Young.

Then, too, you will remember your studies in the wide field of English. Perhaps you had to study a Shakespearean play. The text was read through by the teacher, and probably you took part in performing the play in the schoolroom. If you were fortunate enough to have received your education under the direction of enterprising education committees in parts of suburban London, you probably attended performances by the Ben

(*Continued on page 780*)

THERE MUST BE A REASON

Why Celestion has come to mean "The Very Soul of Music."

REALISM

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WEDNESDAY, APRIL 3

2LO LONDON & 5XX DAVENTRY

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The Music of Modern Composers

A Military Band Concert

10.15 A.M. The Daily Service

10.30 (*Daventry only*) TIME SIGNAL, GREENWICH. WEATHER FORECAST

10.45 (*Daventry only*) Mrs. OLIVER STRACHEY: A Woman's Commentary

11.0 (*Daventry only*) Gramophone Records

A BALLAD CONCERT

JO TUCKER (Contralto)

BERTRAM DAVIS (Tenor)

12.30 A Recital of Gramophone Records

1.0-2.0 FRESCATI'S

[illegible]

Direction of

[illegible]

From the Restaurant

3.0 A BALLAD CONCERT

[illegible]

3.30 MRS. MARGARET [illegible]: Health in the Home—V. Health [illegible]

THE house of the bou[illegible] needs to be kept clean [illegible] as much as the human [illegible] with and without [illegible] within [illegible] the horde [illegible] the subject of Mrs. Green's fifth talk.

3.45 A Light Classical Concert

AMY SAMUEL (Soprano)

THE WESTMINSTER STRING QUARTET

[illegible]

Quartet in D, Op. 18, No. 3 *Beethoven*

AMY SAMUEL:

Le Nil ..... *Xavier Leroux*

Ah! How delightful the morning... *Alfred Reynolds*

Come, then, pining peevish [illegible]

Der Erlkönig (The Erl King) *Schubert*

QUARTET:

Andante con moto, from Quartet in D Minor *Schubert*

Scherzo ..... *Glazounov*

4.45 ORGAN RECITAL by EDWARD O'HENRY

From Madame Tussaud's Cinema

5.5 THE CHILDREN'S HOUR

'The Theatre Party' from 'Mrs. Wiggs of the Cabbage Patch' (*Alice Hegan Rice*), arranged as a Dialogue Story, with Incidental Music by THE OLIVE KEYTES

6.0 Musical Interlude

6.15 TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 The Week's Work in the Garden, by the Royal Horticultural Society

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

[illegible]

WALDO[illegible] PIANOFORTE SONATAS, PRELUDES, AND INTERMEZZI

Played by

WILLIBALD RICHTER (Pianoforte)

Dreiklänge Op. 6, No. 6 II

7.0 Dr. R. E. Crossing, a Divisional Medical Officer of the Ministry of Health: 'The Insured Person and his Doctor' (under the auspices of the Ministry of Health)

7.15 Musical Interlude

7.25 Major L. F. TOWNSEND, 'The 1928-29 Rugger Season'

7.45 HECTOR GORDON (Scottish Baritone)

JEAN MELVILLE (Songs at the Piano)

8.0 **B.B.C. Concert of Contemporary Music**

[illegible]

Eighth Concert held privately in the Arts Theatre Club

MARCELLE MEYER (Pianoforte)

THE AMAR HINDEMITH STRING QUARTET

LIONEL AMAR (Violin), WALTER GASPAR (Violin), PAUL HINDEMITH (Viola); MAURICE FRANCK (Violoncello)

MISS MARCELLE MEYER, and the Amar Hindemith String Quartet, both owe their introduction to British audiences to the B.B.C., though both have already shown themselves to be so distinguished in their own spheres as to be guests of honour wherever they go. Their short programme of an hour's chamber music this evening consists almost wholly of pieces which will be new to this country, two at least of the composers' names even being strange to us.

QUARTET:

Second String Quartet ..... *Boleslav Martinu*

BOLESLAV MARTINU is a young Czecho-Slovak composer who makes his home in Paris. On the Continent he has won more than merely passing interest with an Opera [illegible] *The Soldier and the Girl*, as well as with some [illegible] orchestral and chamber music [illegible] who has been sufficiently at [illegible] Paris. Music [illegible] has given us a symphon[illegible] *Half Time*. It also has [illegible]



A B.B.C. Concert of Contemporary Music,

the eighth of the Third Season (1928-29), will be relayed tonight at 8.0 from the Arts Theatre Club.

The Amar-Hindemith String Quartet, whose picture appears above, will play a quartet by Boleslav Martinu

Marcelle Meyer (pianoforte) and Paul Hindemith (viola) will also play.

8.25 MARCELLE MEYER

Sonata for Pianoforte (1917) [illegible]

Hymne; Berceuse; Rondo [illegible]

finale

8.35 PAUL HINDEMITH

Sonata for Unaccompanied Viola *Paul Hindemith*

THERE is a special interest in hearing Hindemith play a piece specially composed for his own instrument. Without accompaniment, it displays the power and delicacy as well as the great variety of tone, of which the viola is capable. Listeners have already made [illegible] acquaintance with [illegible] chamber music, but abroad he is recognized as taking an important place among [illegible] for [illegible] Before taking up the viola [illegible] which he is [illegible] distinguished a pianist; he was [illegible] first [illegible] of the Frankfort Opera.

8.50 MARCELLE MEYER

Sonata for Pianoforte [illegible]

Andante; Vivace; Allegro; [illegible] Finale

THE son of a former Russian ambassador to France, Nicolas Nabokoff lives in Paris, where his music has already aroused [illegible] Besides the Sonata for Pianoforte [illegible] original without being startling or terrifying as some which the young men of the present day delight in giving us.

9.0 WEATHER FORECAST. SECOND GENERAL NEWS BULLETIN

9.15 Sir CHARLES BELL: 'Strange Customs in Tibet'

9.30 Local Announcements; (*Daventry only*) Shipping Forecast and Fat Stock Prices

A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Silvana' ..... *Weber*

A Slavonic Wedding, 'Kamarinskaja' .. *Glinka*

9.58 ALICE VARONAN (Soprano)

May Blossom ..... *Julius Harrison*

Two Fairy Songs (Hebridean) *arr. Kennedy-Fraser*

9.58 BAND

Three Fugal Fancies

Victor Hely-Hutchinson, arr. Gerrard Williams

Spoon River

Percy Grainger, arr. B. J. F. Hosgill

10.10 PHILIP MIDDLEMISS (Entertainer)

Spring Cleaning ..... D. *Maddern*

10.18 ALICE VARONAN

The Nightingale ..... *Dr. [illegible]*

A Vision ..... *H. Henry Kay*

Night ..... *Cath. F. Bennett*

10.25 BAND

Symphonic Poem, Vyshrad ..... *Smetana*

10.40 PHILIP MIDDLEMISS

The Bus Conductor ... *Jerome K. Jerome*

10.48 BAND

[illegible], The Tempter ..... *German*

11.0-12.0 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, under the direction of RAY STARITA, from the Ambassador Club

WEDNESDAY, APRIL 3

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

9.0 An Hour of Vaudeville

3.0 A MILITARY BAND CONCERT

3.17

3.45 MARY

4.30

4.30

5.30 The Children's Hour

6.15 TIME SIGNAL,

6.30 **Light Music**

6.55 TRIO

7.35

8.0 A BAND CONCERT

8.27

8.46

9.0 Vaudeville

10.0

10-10.15

11.0-11.15

11.15-11.45

CREATOR OF THE WORLD



LEONARD HENRY,

who takes part in the Vaudeville programme from Birmingham to-night, as he is seen in an intimate moment at the microphone.





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Wednesday's Programmes continued (April 3)

5WA [illegible] 323.2 M. 928 kc.

1.15-2.0 **An Orchestral Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Cardiganshire Conductor: Arthur Thompson (Wales)
Symphonic Suite [illegible] *Edward Elgar*

3.0 London Programme relayed from Daventry

3.45 **The Beethoven Trios—VII**
THE STATION TRIO: FRANK THOMAS (Violin), EDWARD HARDING (Violoncello), [illegible] GELLY (Pianoforte)
Trio in D, Op. 70, No. 1 (First and Second Movements)

THE two Trios which make up Opus 70 [illegible] the three of Opus 1. But they are separated from the early [illegible] of manner far greater [illegible] than if interval [illegible]s. They are Beethoven at the very height of his powers and before any of the austere qualities [illegible] found in the last String Quartets for instance had begun to appear. Published at the same time (1809), as the fifth and sixth symphonies that were before *Fidelio* they have all the big [illegible] and splendid dignity of these great works.

The first of the two is affectionately known as the Ghost Trio the attentive listener to the slow movement will have no difficulty in recognising why.

4.5 **A Concert**
ADELE THOMAS (Soprano)
Go to bed, sweet Muse ... *Robert Jones, 1608*
Phillis was a faire maide } *Giles Earle, 1613*
Why dost thou turne away } *(arr. Frederick Keel)*
Shall I come, sweet Love, to thee? *Thos. Campion*

THE STATION TRIO
Berceuse (L'Oiseau de Feu (The Fire Bird)) *Stravinsky, arr. Kreisler*
Contre, Op. 9, No. 2 *Mediner, arr. Kreisler*
Valse, Op. 21 *Rensen, arr. Kreisler*

ADELE THOMAS
I left my dearie lying here .. *Highland Air, Dress*
I'll build my bonnie babe a nest *Irish Air, arr. Osborne Roberts*
Bugail Yr Hafod ..... *Welsh Air, Somervell*

TRIO
Suite, "The Puppet Show" ..... *Alec Rowley*

4.45 London Programme relayed from Daventry

5.15 **The Children's Hour**

6.0 London Programme relayed from Daventry

6.15 *S.B from London*

7.25 Mr L. E. WILLIAMS: "Sport in South Wales"

7.35 Mr LEIGH WOODS: "West of England Sport"

7.45 *S.B from London* (9.30 Local Announcements)

9.35 **The Old Musical Box—V**
With Some Famous Old Songs
ESTHER DAKIS (Contralto)
[illegible] Old Sweet Song ... *Molloy*
[illegible] Old-fashioned Town ... *Bishop*
My Ain Folk ... *Lemmon*
LEONARD GOWING [illegible]
[illegible] ... *Bean*
Where [illegible] Lays ... *Bucalossi*
[illegible] ... *Parry*

10.10-11.0 **Act I—"Outward Bound"**
By SUTTON VANE
Scrubbed
Ann
Henry
Mr Prior
Mrs. Cliveden-Banks
Rev. William Duke
Mrs. Midge
Mr. Lingley
Scene: On board ship
Time: The present

5SX [illegible] 294.1 M. 1,020 kc.

1.15-2.0 *S.B from Cardiff*

3.0 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B from London*

7.25 *S.B. from Cardiff*

7.45 *S.B. from London*

9.30 Musical Interlude relayed from London

9.35-11.0 *S.B. from London*

[illegible] BOURNEMOUTH. 288.5 M. 1,040 kc.

3.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (9.30 Local Announcements)

5PY PLYMOUTH. 386.3 M. 777 kc.

3.0 London Programme relayed from Daventry

5.15 **The Children's Hour**

6.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* 9.30 Local Announcements; Mid-week Sports Bulletin

2ZY MANCHESTER. 370.3 M. 793 kc.

3.0 **The Northern Wireless Orchestra**

3.30 London Programme relayed from Daventry

3.45 Orchestra continued [illegible]



THE FIRST ACT OF *OUTWARD BOUND* FROM CARDIFF TONIGHT

Act I of Sutton Vane's remarkable play is to be broadcast from Cardiff tonight. Here are some of its characters as they appeared in the London production in 1923—on the left Mr. Prior, Mrs. Cliveden-Banks, and Mrs. Midget, and on the right the two lovers, Henry and Ann.

4.45 [illegible]

5.45 **The Children's Hour**
S.B from Leeds

6.0 [illegible]

6.15 *S.B from London*

6.30 [illegible]

6.40 *S.B. from London*

9.30 [illegible]

9.35 **MABEL CON STANDROS and MICHAEL HOGAN**
The Guitar
and
FATHER TAKES A PHOTO

9.50-11.0 **A Light Orchestral Concert**
THE NORTHERN WIRELESS ORCHESTRA
J. R. DRYSDALE
Baritone

Other Stations.

5NO NEWCASTLE. 243.8 M. 1,130 kc.

3.0 London Programme relayed from Daventry 3.45 The Moonlight Trio. 4.15—Music relayed from [illegible] Tea [illegible] 5.15 [illegible] Hour 6.0 London Programme relayed from Daventry 6.15 *S.B from London* 6.30 [illegible] 6.45-11.0—*S.B. from London*

5SC GLASGOW 405.4 M. 740 kc.

3.30 London Programme relayed from Daventry 3.45 [illegible] and his "The Station Orchestra. Flora Mayhaun (Contralto) 4.45 Dance Music. 5.15—Children's Hour 5.50 [illegible] for Fathers. 6.0—Organ Recital by S. W. [illegible] from New [illegible] 6.15 [illegible] 6.30 Mr. Guilleroy's Hour: Items Pending 6.45 [illegible] Notes 6.45 S.B. from London 7.25 [illegible] 7.45 [illegible] London 9.30 [illegible] 9.35-11.0 London.

2BD ABERDEEN 330.4 M. 908 kc.

3.30 London Programme relayed from Daventry 3.45 [illegible] Orchestra directed by Dennis Stedman relayed from [illegible] 5.0 [illegible] 5.15 [illegible] Welch (Contralto). 6.15 Children's Hour 6.0 London. 6.30—Mr George F[illegible] 6.45 London 7.25—Glasgow 7.45 London 9.30 Glasgow 9.35-11.0—London.

2BE BELFAST 422.7 M. 951 kc.

12.0-1.0 [illegible] 3.35 London Programme relayed from Daventry 3.45 The Country Orchestra. 4.37 A Vocal Interlude by Kathleen Daimi (Soprano). 4.49—A Violin [illegible] 5.0 [illegible] Brown. 5.15 Children's Hour. 6.0—Organ Recital by Charles Hoyelet relayed from the Classic Cinema. 6.35 S.B. from London. 6.30 Royal Horticultural Society's Pageant. 6.40—S.B. from London. 7.45—A Military Band Concert. The Belfast Militia Band. College Pipe Band [illegible] 9.0 [illegible] from London. 9.35 [illegible] Jean Vane [illegible] 10.30 and 12.0 [illegible]


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ANOTHER PROGRAMME BY BRISTOL ARTISTS.

Three Plays—The Old Crafts of Wales—A Welsh Recital—The Day of Small Nations—Farce in Shakespeare—Interesting Forthcoming Talks

Bristol [illegible]

S[illegible] [illegible] 30 [illegible] Listeners' Club gave a programme [illegible] April 13 [illegible] the Bristol [illegible] Programme [illegible] November 22 [illegible] Bristol artists [illegible] and Edward R[illegible] *The Cupboard King* [illegible] Cardiff a few weeks ago. The reason for including this artist in a Bristol programme [illegible] early tuition in Bristol and won the Gold Medal and many other [illegible]

Two by Two.

THERE are three plays in [illegible] and [illegible] common, they are duologues. In [illegible] contrasted two castaways, a Cockney and a Welshman, and [illegible] their [illegible] differences [illegible] *[illegible] Poems* and [illegible] will be given in a programme entitled '[illegible] Moderns,' on Monday, April 8, at 7.45 p.m. The sketch by C. W. Miles, [illegible] will be given [illegible] orchestra programme on Thursday, [illegible] April 11.

Author and Raconteur.

MR. C. W. MILES, the author [illegible] of [illegible] stories, mainly of Welsh life. He has been in Fleet Street, and has also done journalism in Paris and in the United States. He is the author of [illegible] Wales [illegible] *The [illegible]* [illegible] stories was broadcast from Cardiff on Friday, December 21.

The Work of the Turner.

MR. IORWERTH PEATE, of the Department of Archæology, National Museum of Wales, [illegible] account of their methods of work. He will also describe the development of their appliances throughout the ages.

Song Recital.

A SONG RECITAL by W[illegible] M[illegible] (tenor), and Marjorie Hughes (mezzo-soprano), will be given on Friday, April 12, at 7.45 p.m. Miss Hughes [illegible] Paris Conservatoire. Since then she has been at the Royal Academy of Music where she is still studying singing. Mr. Miles has a long list of successes [illegible] at the Royal Academy of Music [illegible] 192[illegible] [illegible] Welsh Eisteddfod [illegible] they will also sing *Sunset* (Goring Thomas), and *It is the Merry Month* (German) as duets.

The Message of Wales.

THE Rev. D. C. Davies [illegible] a difference of temperament [illegible] of heritage? Mr. Davies's chief [illegible] question is that his work [illegible] the League of Nations Union [illegible]

The Film and its Relation to Drama.

THE [illegible] will be given by Mr. F. O. [illegible] primitive dancing; film begins with a test tube." Mr. Miles has studied Continental and American developments [illegible] has escaped [illegible] critical eye.

The Court Jester.

MR. LYNDON HARRIS [illegible] takes 'The [illegible] Jester' as [illegible] subject in [illegible] series, [illegible] Shakespeare. He will speak especially of [illegible] examples to show that he was [illegible] Mr. Harris [illegible] on former occasions [illegible] it was difficult to believe that he did not have the assistance of several artists, and he will [illegible] on Monday, April 8, at 4.45 p.m.

Cloud-capped Towers.

TRAVEL TALKS [illegible] popular, and [illegible] forward to a talk by Mr. H. [illegible] on Tuesday, April [illegible] will be described.

'STEEP HOLM.'



[illegible] of Wales.

A CARDIGANSHIRE TURNER'S WARE.

These examples of fine turner's work are taken from the collection now in the National Museum of Wales. The turner who made them is still at work at Henllan, South Cardiganshire. Mr. Iorwerth Peate will talk of the work of turners in Wales, from Cardiff on Tuesday, April 9.

The B.B.C. Popular Orchestral Concerts

The First Concert Thursday April 4 at 8 o'c.

Relayed from the People's Palace Mile End Road

A SERIES of weekly popular orchestral concerts from the People's Palace, Mile End Road, E., will open on Thursday evening, April 4. The 'Palace' has been a focus-point of artistic endeavour in East London since its foundation in 1886; indeed, the very reason of the building may be traced to a bequest made by a certain Mr. Barber Beaumont of £13,000 for the purpose of providing 'Intellectual Improvement and Rational Recreation and Amusement for the East Ender.' The aim, thus expressed, may sound a trifle pretentious, but the idea behind it all is a thoroughly good one, in the furthering of which the B.B.C. will meet with wide approval.

Listeners will no doubt remember that last season the B.B.C. gave a number of Symphony Concerts in the People's Palace, of the same high standard as its Queen's Hall Symphony Concerts, although the programmes were cast in somewhat more popular mould. For many years Concerts had been given in various centres away from the usual 'West End,' and noble work has been done in that direction by the People's Concerts Society, which was founded so long ago as 1878 by a number of amateur enthusiasts. By now close on 2,000 concerts have been given, the necessary funds having come partly from the receipts of the concerts themselves, and partly from subscriptions by those who were interested in the movement.

This season it has been decided to give a similar series after the Queen's Hall series has come to an end, and for the first of the Concerts a specially popular programme has been chosen which is to be conducted by two of the best known of British conductors, Sir Landon Ronald and Mr. Percy Pitt.

PROGRAMME

PART ONE

8.0 — Overture, 'William Tell' — *Rossini*

8.14 — MEGAN THOMAS 'Ah, fors e lui' (*La Traviata*) — *Verdi*

8.20 — Minuet in A for Strings — *Boccherini*

8.25 — Pianoforte Concerto No. 1 in B Flat Minor — *Tchaikovsky*
POUISHNOFF with Orchestra

9.0 — INTERVAL

PART TWO

9.15 — Suite No. 1, 'Peer Gynt' — *Grieg*

9.30 — MEGAN THOMAS 'Butterfly Wings' — *Montague Phillips*

9.38 — Symphonic Poem 'Finlandia' — *Sibelius*

9.48 — Symphonic Poem 'Les Préludes' — *Liszt*

MEGAN THOMAS (*Soprano*)

POUISHNOFF (*Solo Pianoforte*)

THE B.B.C. SYMPHONY ORCHESTRA
(*Leader: S. Kneale Kelley*)

Conducted by

SIR LANDON RONALD and PERCY PITT

Overture, 'William Tell' ..... *Rossini*

ROSSINI happily remembered as the most [illegible] and good-natured [illegible] was only necessary to turn on the tap to produce a stream of music. He left no fewer than 667 instrumental works, including twenty symphonies, all of them marked by simple, natural melodiousness, and by a dignified and courtly style. He and Haydn had a great mutual regard, and the relation of Boccherini's music to that of the more famous master was characterized in the saying that Boccherini was the wife of Haydn.

This Minuet, much the best-known piece of his, comes originally from the quintet for strings, but is no less effective and graceful as orchestral music.

Concerto ..... *Tchaikovsky*

TCHAIKOVSKY composed his first Concerto as a tribute to his friend Nicolas Rubinstein, the pianist, dedicating it to him. As soon as it was finished Tchaikovsky played it to him, and when, after each of the first two movements nothing more encouraging than a grim silence rewarded his efforts, he went on to play the third with real misgiving. When at the end Rubinstein did pronounce judgment, it was in Tchaikovsky's words 'like Zeus hurling thunderbolts.' After the Concerto had been given instead to Hans von Bülow and had won a warm reception from music lovers on both sides of the Atlantic, Rubinstein changed his mind, and often played it in his own concerts.

The work is too well known to need much by way of a reminder of its tunes; it will suffice to say that the big main tune of the first movement is one which Tchaikovsky says he first heard sung by a blind beggar, adding that in Little Russia [illegible] begins and ends with the same refrain.

In the second movement the middle section, in more lively time than its first part, is based on an old French song which Tchaikovsky records that he and his brother 'used continually to troll and hum and whistle in memory of a [illegible]'

Suite 'Peer Gynt' No. 1 ..... *Grieg*

WHEN Grieg set his instrumental music to Ibsen's play of *Peer Gynt* in the form of two Suites, he furnished a little summary of the story to show which were the points in it which the several movements illustrate. The movements do not follow one another in the order in which they appear in the play, and the first Suite takes us to several parts of the world. Two of the movements in the first Suite are set in Morocco, where Peer found himself in his wanderings, the first, called 'Morning,' is his awaking on the shore, and the third is a dance performed for him by the Arabian girl, Anitra.

The second depicts his mother's death. Peer has escaped from the realm of the mountain king, and makes his way home to find his mother dying.

The last movement in the first Suite is the dance of the people of the mountain king where Peer is held captive.

Tone Poem, 'Finlandia' ..... *Sibelius*

THE music of Sibelius, the representative composer of Finland, is strongly national in spirit, and of none of his work is this more true than of the Tone Poem which bears his name. Composed in 1894, before he was [illegible] it is a tone picture of an exile's [illegible] home on his return after a long absence. It has long ago ceased to be merely national music, although it will always be the deep sincerity of its national feeling by which it will make its strongest appeal.

7.0
Mrs. Hamilton discusses New Novels

THURSDAY, APRIL 4

2LO LONDON & 5XX DAVENTRY

(365 M. 822 kc.) (1,562.5 M. 192 kc.)

8.0
B.B.C. Concert from the People's Palace



Topical

IT MAY NOT LOOK STABLE, BUT——

the autogiro has flown many times and its supporters claim that it will finally prove the safest form of flying machine. Dr Hart will explain the principles of stability in flight in his talk this evening at 7.25.

10.15 a.m. The Daily Service

10.30 (*Daventry only*) TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45 (*Daventry only*) 'Our Boys and Girls,' Miss IDA SAMUEL, J.P., 'The Girl Leaving School at Fourteen'

MISS IDA SAMUEL, J.P., Chairman of the [illegible] committee, will give some useful hints and advice as to choosing the future work of boys and girls. In this talk Miss Samuel will deal with the employment problem of girls leaving school at fourteen.

11.0 (*Daventry only*) Gramophone Records

12.0 A Concert

ELLISONA HODGMAN (Soprano)

[illegible]

CHRISTOPHER CHILVERS

1.0–2.0 A Recital of Gramophone Records

By Mr. CHRISTOPHER STONE

2.0–2.25 [illegible]

Experimental Transmission of Still Pictures by the Fultograph Process

3.0 Evensong

From Westminster Abbey

3.45 Letters from Overseas

4.0 A Brass Band Concert

[illegible]

THE SUNBEAM VALE BAND

5.15 THE CHILDREN'S HOUR

'Grobblepumphs,' by R. de Rohan, with Monkeys [illegible]

[illegible]

6.0 [illegible]

6.15 TIME SIGNAL, GREENWICH: [illegible]

FIRST GENERAL NEWS BULLETIN

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

SCHUMANN

WALDSZENEN (FOREST SCENES), PAPILLONS [illegible]

PLAY [illegible] BY RICHTER (Pianoforte)

Davidsbündler, Op. 6, No. 12–18

7.0 Mrs. M. A. HAMILTON: [illegible]

7.15 Musical Interlude

7.25 Dr IVOR B. HART, 'How an Aeroplane Flies—V, The Meaning of Stability'

IN his last talk but one [illegible] how aeroplanes are made stable. He explained directional, lateral, and longitudinal, and showed how these three tendencies are helped by keel surface, dihedral angle, and by setting

7.45 A Recital

by

[illegible]

The Cherry Tree ... *Janet Hamilton*

When I was one and twenty ... [illegible]

Say, Lad, have you things to do? [illegible]

[illegible] *Dorothy Howell*

Dear Suzy [illegible]

Charming Chloe [illegible]

My Lovely Celia [illegible]

Now is the Month of Maying ... *Thomas Morley*

SINCLAIR LOGAN'S programme offers an interesting comparison between English song-composing of the present day and the sixteenth century. Except for his last song [illegible] George Butterworth, who was killed in the Great War, are still on the active list, and some are still practically at the outset of [illegible] composer for mention, but the fact that Butterworth is no longer here to speak [illegible] for a word in praise of his wistful setting of Housman's [illegible] will remember that he set [illegible] comprised under the name of 'A Shropshire Lad' and [illegible] which is often played as a separate piece. It is, indeed, probably the best-[illegible] of [illegible] and [illegible] to have an abiding [illegible]

There is not a great deal known about [illegible] his studies with William Byrd it is recorded that "the said Morley became not only excellent in musick, as we, in the Theoretical or practical part, but also well seen in the Mathematicks, in which Byrde was excellent." He became a [illegible] probably organist of St. Paul's Cathedral soon afterwards. In 1592 he became a Gentleman of the Chapel Royal, and in Rolls of Assessments of the last years of the sixteenth century his [illegible] appears on one occasion side by side with William [illegible]

Morley's name is one of many [illegible] Shakespeare plays, and is best remembered as a writer of vocal music, canzonets, madrigals, ballets, and other pieces for several voices. He must have been among the foremost musicians of his day, and soon after his death earned the eulogy, 'He who did shine as the Sun in the Firmament of our Art, and did first give light to our understanding with his Precepts.'

8.0 B.B.C. Popular Orchestral Concert

[illegible] from the People's Palace, Mile End Road

MISS TERESA STRATAS

POUISHNOFF (Solo Pianoforte)

The B.B.C. Symphony Orchestra

Leader, S. KNEALE KELLEY

Conducted by Sir LANDON RONALD and PERCY PITT

(*See opposite page*)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 People's Palace Concert

PART II

10.0 Local [illegible]

10.5 Mr. L. WILSON HARRIS: The Week's Sport

10.20–12.0 DANCE MUSIC: JACK PAYNE and the B.B.C. DANCE ORCHESTRA



THE PEOPLE'S PALACE,

in the Mile End Road from which the first of the B.B.C. Orchestral concerts will be relayed to-night and to-morrow. The full programme of this Concert appears on the opposite page.

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on

"His Master's Voice" RECORDS

NORWEGIAN WEDDING PROCESSION — (Grieg) — De Groot D1412, 6/6.

SYMPHONY No. 41 in C — (Jupiter) — (Mozart) London Symphony Orchestra — D1359 to D1362, 6/6 each.

FINLANDIA — Symphonic Poem — Royal Albert Hall Orchestra — D1089, 6/6.

AS TORRENTS IN SUMMER — (Elgar) — Apollo Chair — B2049, 3/-

BOUTIQUE FANTASQUE — Royal Albert Hall Orchestra — D1018, 6/6.

Dances from THREE-CORNERED HAT — New Light Symphony Orchestra — B2721 & B2722, 3/- each.

MELODY IN F (Rubinstein) — Mark Hambourg — B2657 3/-

OVER THE LAND IN APRIL — Eric Marshall — E490, 4/6.

SELECTION FROM "SHOW BOAT" — New Mayfair Orchestra — C1531, 4/6.

PAVANE POUR UNE INFANTE DEFUNTE — Symphony Orchestra — D1564, 6/6.

CASSE-NOISETTE (Nutcracker) SUITE (Tchaikovsky) — Philadelphia Symphony Orchestra — D1214 to D1216, 6/6 each.

OVERTURE, SEMIRAMIDE — Creatore's Band — C1420, 4/6.

LONDONDERRY AIR — Virtuoso String Quartet — C1470, 4/6.

SERENADE FROM "HARLEQUIN'S MILLIONS" — De Groot and Piccadilly Orchestra — B2368, 3/

MOLLY ON THE SHORE — Virtuoso String Quartet — B2589, 3/-

OVERTURE, "MASTER-SINGERS OF NUREMBURG" — State Opera Orchestra, Berlin — D1314, 6/6.

BLUE DANUBE WALTZ — Philadelphia Symphony Orchestra — D12.8, 6/6.

BIRD SONGS AT EVENTIDE — McCormack — DA973, 6/-

SELECTIONS FROM "PIRATES OF PENZANCE" — Coldstream Guards Band — C1368, 4/6.

SILENT NOON — Stuart Robinson — B2759, 3/-

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THURSDAY, APRIL 4

5GB DAVENTRY EXPERIMENTAL

(482.8 M. 822 kc.)

THIS SHOW COMES FROM THE B.B.C. STUDIO AT 2LO AT THE KING'S HALL

3.0 A Symphony Concert

Relayed from the New Pavilion, Bournemouth

No. XXV of the Thirty-fourth Winter Series

THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Conductors: Mr. JOHN GOUGH and Sir DAN GODFREY

MANNUCCI (Violoncello)

ORCHESTRA

Overture, Oberon — *Weber*

Symphony No. 2 in D — *Beethoven*

Allegro non troppo; Adagio non troppo; Allegretto gratioso quasi andantino; Allegro con spirito

MANNUCCI and Orchestra

Concerto — *Lalo*

Prelude; Andante sostenuto; Intermezzo in G; Andante; Allegro vivace in D

ORCHESTRA

Variations, 'The First Wallaby Track' — *John Gough*

(Conducted by the Composer)

(*First Performance*)

JOHN GOUGH was born in Tasmania in 1903 (an Australian) of the third generation, educated at Launceston State High School and later by scholarship at the Melbourne University Conservatorium. He is a composition Scholar of the Royal College of Music and a pupil of Dr. Vaughan Williams.

He has furnished the following description of his work: 'The First Wallaby Track' is an attempt to find a pictorial expression that will be at one with the soil of Australia. (The term Wallaby Track is equivalent to the English 'Open Road.')

The Composer believes that the ordinary of this quest concerns itself, not with Sydney harbour, nor with the great wool exchanges, but rather with the hearts of those simple outback people who, having no veneer of civilization, understanding but crudely the values applicable to human lives, are eligible to feel (as part of their natural selves) the emotions that come with the sight of a crystal dawn and trees splitting with light; the acrid smell of the forest fire presently bursting really voracious into the young crops; men gaily believing, believing in yellow metal, and digging, digging up tin, the long unbreaking drought, a sky stained infinite blue and ten thousand head of cattle with their bellies to the sun; tunes lisped by mountain trees to glittering voiceless birds, the elation of spring and the pores of the earth all blooming, the moon sifting through giant gums, down into the brooding silence of the night-bush; the last bale's stamped departure and the spirit of the dance unleashed.

4.30 LOZELLS PICTURE HOUSE ORGAN

(*From Birmingham*)

Overture, 'The Chase' — *Finck*

Intermezzo, 'Water Lilies' — *Clarke*

HARRY WARD (Tenor)

Devotion — *Breville Smith*

Mountain Lovers — *Squire*

ORGAN

Selection, 'Hamlet' — *Thomas*

Intermezzo, 'A Japanese Story' — *Sousa*

In my Dream Garden — *Rayner*

HARRY WARD

Larrons — *Sanderson*

It's a beautiful day — *T. C. Standish Bennett*

ORGAN

Suite, "My Lady Dragon-fly" — *Finck*

5.30 The Children's Hour

(*From Birmingham*)

'April Magic,' a Nature Sketch by Dorothy Cooper

Songs by MARJORIE PALMER (Soprano)

Musical Selections by THE MIDLAND PIANO-FORTE SEXTET

6.15 TIME SIGNAL GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 JACK PAYNE and the B.B.C. DANCE ORCHESTRA

B. A. RAINBOW (Character Sketches)

ETHEL and BURGESS SOAR (Light Ballads, Duets and Solos)

8.0 ORGAN RECITAL by EDWARD O'HENRY

From Madame Tussaud's Cinema

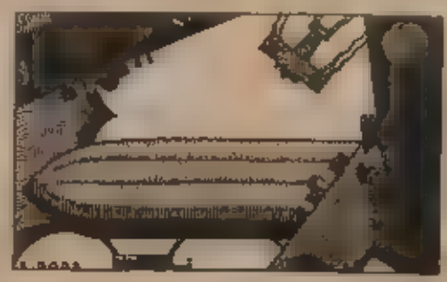
8.30 "Ultimatum"

A Radio Play

Adapted from the Novel by VICTOR MACCLURE by CECIL LEWIS

(*See page 786*)

10.0 WEATHER FORECAST SECOND GENERAL NEWS BULLETIN



'ULTIMATUM'

A RADIO PLAY

Adapted by Cecil Lewis from the novel by Victor MacClure,

will be broadcast from 5GB

TONIGHT AT 8.30,

and from London and Daventry tomorrow night.

For particulars see page 786.

10.15-11.15 The Wireless Singers

Conducted by STANFORD ROBINSON

ELSIE HALL (Pianoforte Solos)

MADRIGALS

Oyez! has any found a lad? — *Thomas Tomkins*

Weep you no more, sad fountains — *John Dowland*

Love me not for comely grace — *John Wilbye*

The silver swan — *Orlando Gibbons*

All creatures now are merry-minded — *John Bennet*

ELSIE HALL

Solos

THE WIRELESS SINGERS

Six Elizabethan Pastorals (Op. 49) — *Stanford*

To his Flocks

Corydon, arise

Diaphenia

Sweet love for me

Damon's Passion

Phœbe

ELSIE HALL

Solos

THE WIRELESS SINGERS

I loved a lass — *Armstrong Gibbs*

Two right nights — *Lord*

An old song resung — *Balfour Gardiner*

[illegible] — *Foulds*

Thursday's Programmes continued (April 4)

5WA CARDIFF. 353.2 M. 924 kc.

3.0 London Programme relayed from Daventry

3.45 Ray Kay, 'Birds and Beasts—The Guinea-Pig

THE Guinea-pig was introduced into Europe from South America in the sixteenth century, and the name 'Guinea' is supposed to be a corruption of Guiana.

As every schoolboy knows, their peculiarity is that their 'tails are wanting'

4.0 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Market Prices for Farmers

[illegible] *S.B. from London*

8.0 The Super Six

in

'Happy Time'

A Revuesical, Amusical, Newsical Show

Mostly by Scott Gordon

Bits and Pieces by Arthurs, Hylton and West, Gibson, Cleveam, and Gray

Arranged and Produced by Sidney Evans

9.0-12.0 *S.B. from London* (10.0 Local Announcements)

5SX [illegible] 254.1 M. 1,020 kc.

3.0 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 *S.B. from Cardiff*

6.35 *S.B. from London*

10.0 Musical Interlude, relayed from London

10.5-12.0 *S.B. from London*

6BM BOURNEMOUTH. 288.6 M. 1,040 kc.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 Professor F. H. Newnham, Emeritus Director of the Glasgow School of Art: 'Famous Dorset Architects: I, Alfred Stevens, the First English Sculptor

4.0 London Programme relayed from Daventry

5.15 *S.B. from London*

6.30 Market Prices for Southern Farmers

6.35-12.0 *S.B. from London* (10.0 Local Announcements)

5PY PLYMOUTH. 295.3 M. 797 kc.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 The Children's Hour

'Eustace Makes a Bad Mistake' (*C. E. Hodges.*) but we soon put him right, with a few 'Inspirations' [illegible] *Howard Hanny*

6.0 London Programme relayed from Daventry

6.15-12.0 *S.B. from London* (10.0 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 kc.

12.0-1.0 A Ballad Concert

S.B. from London

The Cecil Moon Trio: [illegible] Jenkins (Violin) [illegible] Drake (Violoncello); Cecil Moon (pianoforte)

[illegible]

[illegible]

The Yorkshire Dales [illegible]

Walton, Wharnside, Woodale

William Kinder (Baritone)

The Gentle Maiden ..... *arr. Somervell*

Comrades of Mine ..... } *W. O. Jones*

The Stockrider's Song }

Thomas Jenkins (Viola)

Tempo di Minuetto ..... *arr. Kreisler*

Hungarian Rhapsody *Ivan Hrimaly*

William Kinder

Captain Harry Morgan *Bantock*

[illegible] *Hatton*

Off to Philadelphia *Haynes*

Trio

A Manx Melody ..... *arr. Cecil Moon*

Arietta all'antica (Air in Olden Style) *Kreisler*

Serenade, 'O sole mio' (O my Sun) *Di Capua*

Selection, 'The Mikado' *Sullivan*

4.30 Childhood Memories

The Northern Wireless Orchestra

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

[illegible] Market Prices for North of England Farmers

6.45-12.0 *S.B. from London* (10.0 Local Announcements)

Other Stations.

5NO NEWCASTLE. 293.9 M. [illegible] kc.

12.0-1.0 [illegible] 3.0 London Programme relayed from Daventry 5.15 [illegible] 6.0 London Programme relayed from Daventry. 6.15 [illegible] London. 6.30 Market Prices for Farmers. 6.35-12.0 [illegible] London.

5SC GLASGOW 4[illegible] M. [illegible] kc.

1.0-12.0 [illegible] 2.45 [illegible] 3.0 [illegible] 3.15 [illegible] 3.45 [illegible] 4.0 [illegible] 5.15 [illegible] 5.50 [illegible] 6.15 [illegible] 6.30 S.B. from Edinburgh. 6.45 [illegible] London. 10.0 Local News Bulletin. 10.5-12.0 [illegible]

2BD ABERDEEN 8[illegible] M. 905 kc.

11.0-12.0 Programme relayed from [illegible] 2.45 'Odd Jobs about the House'—I. The Care of Pictures, by J. E. Hudson. 4.0 [illegible] 4.30 [illegible] 5.15 Children's Hour. 6.0 London Programme relayed from Daventry. 6.45 S.B. from London. 6.30 [illegible] Edinburgh. 6.45 S.B. from London. 7.45 [illegible] Constantinople and Michael Bohan. The violin and Piano a Piano. 8.0 —S.B. from London. 10.0 [illegible] Glasgow. 10.5 —S.B. from London. [10.20 Music relayed from the New Palais de Danse] 10.15-12.0 [illegible] from London

2BE BELFAST 5[illegible] M. 306 kc.

3.0 London Programme relayed from Daventry. 4.0 [illegible] 5.15 [illegible] 6.0 [illegible] relayed from Daventry. 6.15 —S.B. from London. 7.45 An Orchestral Concert. Orchestra 8.0 [illegible] 8.20 [illegible] (Soprano) 8.32 [illegible] 8.40 [illegible] 8.55 [illegible] 9.25 News Bulletin. 9.35 [illegible] 9.47 [illegible] 10.0 [illegible] News. 10.5-12.0 —S.B. from [illegible]

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W&G

8.0
A Famous XVIII Century Musician

FRIDAY, APRIL 5
2LO LONDON & 5XX DAVENTRY
(358 m. 838 kc.) (1,562.5 m. 192 kc.)

9.35
'Ultimatum'
A Radio Thriller

10.15 a.m. The Daily Service

10.30 (*Daventry only*) Time Signal, Greenwich; Weather Forecast

10.45 (*Daventry only*) 'Menus and Recipes: A Vegetarian "balanced Diet"'

11.0 (*Daventry only*) Gramophone Records

12.0 A Sonata Recital
Harry Blech (Violin)
Clarence Hutchins (Pianoforte)

12.30 Organ Recital
B. Leonard H. Warner
From St. Botolph's, Bishopsgate

1.0-2.0 Lunch Time Music
Moscatto and his Orchestra
From the May Fair Hotel

3.0 A Light Orchestral Concert
Relayed from Dorchester
Ethel Bearstad (Contralto)
Owen Donovan (Saxophone)
The Concert Orchestra
Conducted by Joseph Lewis

4.30 Frank Westfield's Orchestra
From the Piccadilly Hotel

5.15 THE CHILDREN'S HOUR
Wireless Wanderings by the Watch-dog: A very Waggish Story
Mother Meringue
The Unfortunate Explorer: A School Story
Uncle Peter Piper
Various Stories by Uncle Jack

5.0 Mr. T. K. Hibbs: Short Hints on Sweets

5.15 Time Signal, Greenwich. Weather Forecast. Agricultural Notes. News Bulletin

5.30 Ministry of Agriculture Fortnightly Bulletin

5.45 THE FOUNDATIONS OF MUSIC
Schumann
Waldscenen (Forest Scenes), Papillons
(Butterflies), Op. 2
Played by
Winifred Thomas (Pianoforte)
Papillons, Op. 2

7.0 Mr. C. A. Atkinson: 'Seen on the Screen'

7.15 Musical Interlude

7.25 Professor J. E. Crofts: 'The Adventure of Poetry—IV, The Poet'

7.45 Cedric Sharpe (Violoncello)
J. Brahms: Melody — From *Hymns and Songs*
Weber: A Minor — *Concertante Duet for Violoncello and Pianoforte*
Aria, 'It is Finished' — *Bach's Passion According to St. Matthew*

8.0 An Arne Concert
(1710-1778)
A Programme of Music transcribed by Julian Herbage
Gwen Knight (Soprano)
Victor Hely Hutchinson (Pianoforte)

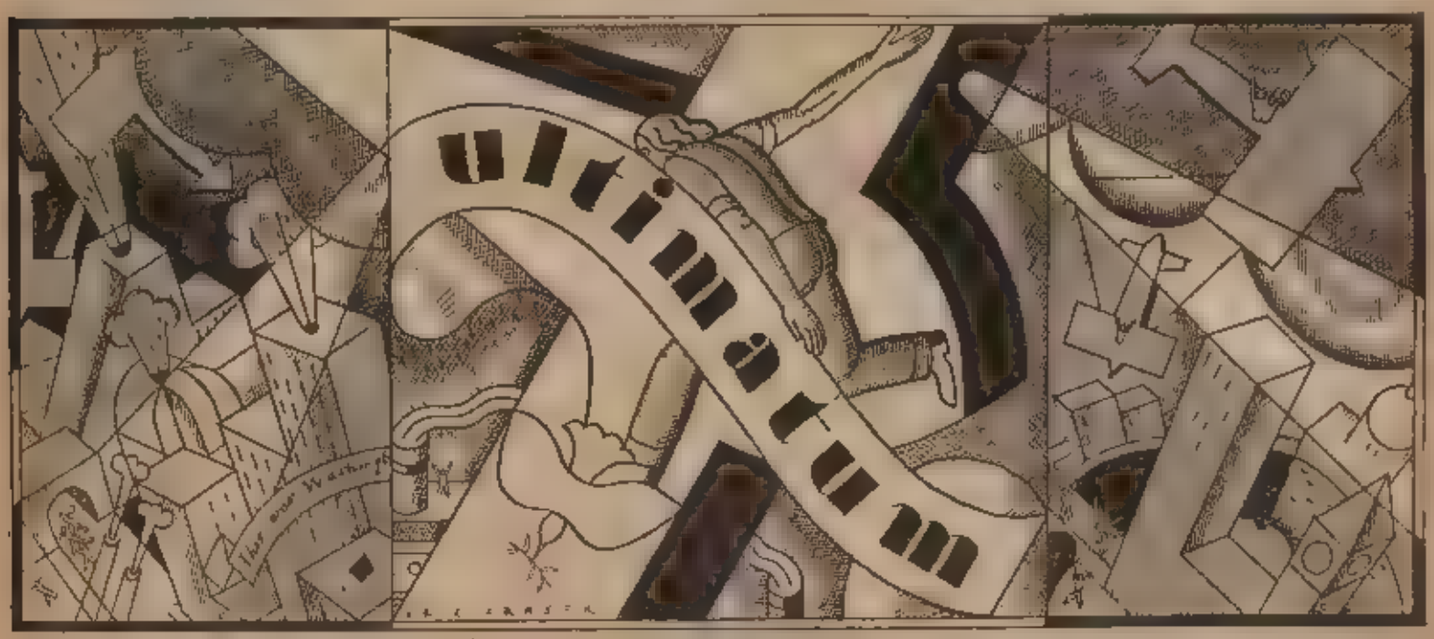
The Wireless Orchestra
Conducted by Julian Herbage
Overture, 'May Day'
With moderate spirit — Siciliana: Andante — Scherzo: Not too fast

8.8 Gwen Knight and Orchestra
How gentle was my Damon's Air (Comus)
Where the Bee sucks (The Tempest)

8.16 Victor Hely Hutchinson and Orchestra
Concerto in G Minor
Largo—Allegro con spirito—Adagio—Vivace

8.28 Orchestra
Three Dances from Comus
Allegro; Largo; Presto

8.35 Gwen Knight
My heart's my own
The Fond Appeal
My Grandmother's Cot



9.35 'Ultimatum'
A Radio Play of Sensations
Adapted from the Novel by Victor Mackenzie-Lewis
Characters
Boon, a wholesale agent, successful man of affairs — Henry Hobson
Mrs. Boon — Miss Lynne Spencer
Jane, Boon's housemaid — Dorothy Holmes
Lucy, Boon's children's governess — Joan Reid
Nelson — Malcolm Weatherly
Almeria — Kate Goodwin
Bob — Basil Gill
Whitcomb — Chief — Dick Schilster
Sorensen — Lee
The Scenes will be indicated as the play proceeds.
The Play Produced by Cedric Lewis

9.44 Victor Hely Hutchinson
Sonata in F for A
Allegro Andante Allegro

9.52 Orchestra
Overture in B Flat
Largo ma audace—Allegro (Fugue of Two Subjects)

10 Weather Forecast and Second General News Bulletin

10.15 Topical Talk

10.30 Local Announcements (*Daventry only*), Shipping Forecast and Fat Stock Prices

9.35 'Ultimatum'
Second Episode

11.5 SURPRISE ITEM

11.20-12.0 (*Daventry only*) DANCE MUSIC
Jay Wheeler's Band from the Carlton Hotel

12.0-12.15
Experimental Transmission of Still Pictures by the Fultograph Process

FRIDAY, APRIL 5

5GB DAVENTRY EXPERIMENTAL

([illegible] m.)

TRANSMISSIONS FROM THE [illegible] STUDIOS AT WHICH STATION IS SITUATED.

5.0 The Wireless Military [illegible]

3.0 ORGAN RECITAL

By LEONARD H. WARNER

[illegible]

LEONARD H. WARNER

Organ Solos

OSMOND DAVIS (Tenor)

Beauty ..... *Edgar Burton*
In Service ..... *Eric Fogg*
Lonesome [illegible] *Hubert Eccles*

LEONARD H. WARNER

Organ Solos

OSMOND DAVIS

A Song of [illegible] *Lisa Lehmann*
The Garden [illegible] *Peter Warlock*
Yarmouth Fair ..... *Peter Warlock*

4.0 JACK PAYNE'S COSMO CLUB SIX

[illegible] NORA (Hawaiian Guitar Duets)
H. A. RAMSDEN (Character Sketches)

5.30 The Children's Hour

(From [illegible])

'Teddy Tony-Town,' by Robert [illegible]. TONY will be [illegible]
Will [illegible] Kate rise?'
NICOLAS TWIST
HAROLD MILLS (Violin)

6.15 TIME SIGNAL, GREENWICH WEATHER FORECAST, [illegible] NEWS [illegible]

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

[illegible] BY EVANS CANTO

Overture, 'Tancredi' *Rossini*

MURIEL SUTHAM (Contralto)

Wind of the Western Sea *Graham Peel*
Down by the Sally Gardens *Shaw*
The Little Blue Bay *Del Riego*

ORCHESTRA

Serenade (Grasshopper) ..... *Massenet*
[illegible], Cantabile, Variations; Interlude, La Ronde des Cigales, Dance of the Grasshoppers

7.0 J. WILLIAM DUNN [illegible]

Sonata No. 10, in F ..... *Mozart*
Nocturne, 'La Fontaine' ('The Fountain') *Hasselt*

ORCHESTRA

[illegible] *de Falla, arr. Mouton*
Minuet from [illegible] *Mozart*

MURIEL SUTHAM

[illegible] } *Phillips*
[illegible] }
[illegible] *Goatley*

7.27 ORCHESTRA

Selection, 'Gipsy Love' *Lehar*

J. WILLIAM DUNN

Four Preludes ..... *Scriabin*
Op. 11, Nos. 6 and 13; Op. [illegible] Nos. 5 and 2

ORCHESTRA

Serenade [illegible] *Elgar*

8.0 A MILITARY BAND CONCERT

RISTAR GOODACRE (Contralto)
FRANCIS RUSSELL (Tenor)
THE WIRELESS MILITARY BAND
[illegible] by R. WALTON O'DONNELL

Slav March *T. Tschaikowsky*

8.10 RISTAR GOODACRE

O Don Fatale (O Fatal Gift), 'Don [illegible]

8.18 BAND

Intermezzo ('Maiden Lieutenant')
Witches' Dance ('Le Vol')
Parsons, arr. R. J. F. [illegible]

8.25 FRANCIS RUSSELL

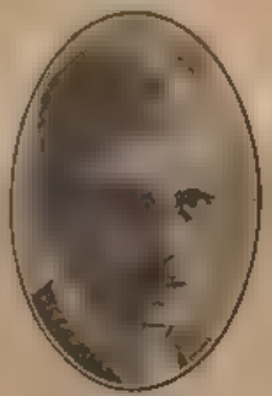
Such a Game ... } *Dorothy Forster*
On with the Motley ... }
No, Pantaloon [illegible] }

8.33 BAND

Six Waltzes, Op. 39
Brahms, arr. Clarence [illegible]

8.43 RISTAR GOODACRE

Wayfarer's Night Song .. *Easthope Martin*
Song of the Elves *Mozart*
June ... ... *Cowen*
Bohemian Love Song ('Carmen') *Bizet*



EDWARD MITCHELL,
who gives a pianoforte recital tonight from 9.30 to 10.0.

8.53 BAND

Tone Poem. *Cyril Scott*
Paris *Stanford Robinson*

9.5 FRANCIS RUSSELL

Le Soir [illegible]
Now sleeps the crimson petal ..... *Quilter*
I heard you singing *Eric Coates*

9.12 BAND

Suite (No. 2), 'Peer Gynt' *Grieg*
Abduction of the Bride, Arab Dance, Peer Gynt's Return—Stormy Evening on the Coast, Solveig's Song

9.30 A RECITAL

By EDWARD MITCHELL, Pianoforte.

Etude in F Sharp *Scriabin*
Fantasy Dance *Mana-Zucca*
Gavotte ..... *Ernesto Consolo*
Etude in B Minor *Chaminade*

Chelsea Reach ('London Pieces') *Percy Grainger*
Water Nymphs } ('Characteristic Pieces') *Balfour Gardiner*
[illegible] }
Four [illegible] Autumn *Mabel Wheeler*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS [illegible]

10.15 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA and the PICCADILLY HOTEL DANCE BAND, directed by JAMES KELLERER, from the Piccadilly Hotel.

11.0-11.15 GAY WHITELEGG'S BAND from the Carlton Hotel

Friday's Programmes continued on page 788

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

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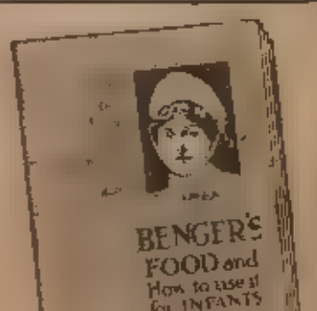
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Friday's Programmes continued (April 5)

5WA [illegible] 323.2 M. 928 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 JOHN STRAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 The Children's Hour

6.0 Mr. F. W. HARVEY: 'The Timber of Poetry'—IV

[illegible] S.B. from London

7.45 A Popular Programme

THE STATION ORCHESTRA
Conducted by WARWICK BRAITHWAITE

Selection, 'Tumble In' ..... Friml

ELSIE GRIFFIN (Soprano)

Merry Cricket ('La Cigale') ..... Audran
The Land of Flowers } ('Mlle. Modiste') }
Somebody else I love } Herbert }

ORCHESTRA

Fox-trot, 'Ten for Two' ('No, No, Nanette') Youmans
Fox-trot, 'The Man I Love' Gershwin

WARWICK BRAITHWAITE

An Original Musical and Mimetic Sketch, 'Meetings' (Cunningham)

ORCHESTRA

Waltz, 'The Kiss Call' ..... Caryll

FRED HARTLEY

Teach me how to Kiss } ('The Belle of
I do so three ... } New York') } Kerker
Magical Mom ('Cousin from Nowhere') Kunneke

ORCHESTRA

[illegible] Hungarian
Waltz, 'Espana' (Spain) ..... Waldteufel

9.0-11.20 S.B. from London (9.30 Local An[illegible]

5SX SWANSEA. 294.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 Musical Interlude relayed from London

9.35-11.20 S.B. from London

6BM BOURNEMOUTH. 385.5 M. 1,040 KC.

3.0 London Programme relayed from Daventry

6.15-11.20 S.B. from London (9.30 Local An[illegible] announcements)

5PY PLYMOUTH. 356.3 M. 787 KC.

3.0 London Programme relayed from Daventry

5.15 The Children's Hour:
A Day of Routine
Reading, 'The Honour of the Regiment' (Major J. T. Gorman)
Songs from 'My Book' ..... Barczyk
Pianoforte, Four Cinderella Dances ..... Lahr

6.0 London Programme relayed from Daventry

6.15-11.20 S.B. from London (9.30 Local Announcements, Forthcoming Events,

2ZY MANCHESTER. 378.3 M. 793 KC.

3.0 The Northern Wireless Orchestra

March, 'Washington Grays' ..... Grafulla
Overture, 'Poet and Peasant' ..... Thomas
Reverie ..... Strube
Waltz, Rosebuds ..... Woodforde-Finden

ARTHUR TUCK (Baritone)

Beautiful Town ..... David Kemp
You along a[illegible] ..... Adrian Ross
Youth ..... Allitsen

ORCHESTRA

Suite, 'Summer Days' ..... Coates

DORIS M. WYATT (Pianoforte)

Hungarian Rhapsody ..... Lee

ORCHESTRA

Selection, 'Der Freischütz' (The Marksman) Weber

ARTHUR TUCK

Tommy Lad ..... Margetson
The Mayoress of [illegible] ..... Lyall Phillips
Let it follow with his infantry's eyes Sheridan Gordon

ORCHESTRA

Four Indian Love Lyrics ..... Woodforde-Finden
[illegible] ..... Dvorak
Merry Playmates ..... Hough

DORIS M. WYATT

First Ballad ..... Chopin

ORCHESTRA

Selection, 'The Kiss Call' ..... Caryll
Drab Patrol ..... Puerner

5.15 The Children's Hour:
S.B. from Leeds
Requests

WINIFRED RANSOM will sing:

Guides' Marches ..... Traditional
Nursery Rhymes ..... Sloss

GEORGE LISTER will sing:

One and One ..... [illegible]
Don't do that to the poor nuns eat. ... } Sarony
Don't be cruel to a vegetable ... }
Constantinople .... Carlton

Other Requests will be played, sung, and recited

6.0 Mr J. THOM HALLIDAY 'The Architecture of Manchester'

6.15 S.B. from London

7.45 April Showers

THE NORTHERN WIRELESS ORCHESTRA

April Message ..... Ancliffe
Apr[illegible] ..... Lacey

7.58 EDITH WEARING (Soprano)

April Morn ..... Batten
April is a Lady ..... Phillips

8.5 ORCHESTRA

A Spring Day ..... Hawkins
Spring-time—Graceful Dance ..... [illegible]

8.18 STANLEY KAYE (Pianoforte). Relayed from Sheffield

Reflets dans l'Eau (Reflections in the Water) Debussy
The Lover and the Nightingale ('Goyescas') Granados
Intermezzo in Octaves ..... Leschetizky

8.26 ORCHESTRA

Rustle of Spring ..... Sinding
Valse Lyrique, 'The Smile of Spring' Fletcher

8.35 EDITH WEARING

April is a Peeler ..... Newton
A Song of April ..... Otey Speaks
Here's April ..... Sanderson
In April ..... Phillips

8.45 STANLEY KAYE (relayed from Sheffield

Tarantella ('Venice and Naples') ..... Liszt

8.55 ORCHESTRA

Springtime ..... Bruce

9.0-11.20 S.B. from London (9.30 Local An[illegible] announcements)

Other Stations.

5NO NEWCASTLE. [illegible] M. [illegible] KC.

3.0 London Programme relayed from Daventry 5.15 The Children's Hour 6.0 London Programme relayed from Daventry 6.15-11.20 [illegible] (9.30 Local announcements) Variety relayed from April 5, 1927 6.15-11.20 London

5SC GLASGOW 405.4 M. 741 KC.

3.30 A Concert of Light Music. The Station Orchestra [illegible] 5.15 The Children's Hour 5.55 Weather and Sports 6.0 [illegible] 6.15 [illegible] 6.30 [illegible] 6.45 [illegible] 7.45 Music by Charles Watson's and his Orchestra from the Playhouse, Glasgow 8.0 Miscellaneous Programme 9.0 Weather and News 9.35-11.20 [illegible] from London

2BD ABERDEEN 495.1 M. 606 KC.

3.45 A Special Vocal Recital by Miss Phyllis [illegible] (Soprano). The Orchestra will play [illegible] Lamb. Orchestra will play 'Sounds of Spring' (Percy E. Fletcher) 5.15 The Children's Hour. Stories told by Uncle Kenneth 6.0 The Station Orchestra [illegible] 6.15 Weather Forecast. What the Newspapers Say 6.30 Musical Interlude 6.45 Weather Forecast. What the Newspapers Say 7.0 Interval 7.15 The Children's Hour 8.0 Miscellaneous Programme 9.0 Weather and News 9.35-11.20 [illegible] from London

2BE BELFAST. 360.7 M. 832 KC.

12.0 Broadcast Recital by Master Wesley Mills (Violin), relayed from the Studio of Mr. Frederick Mills, Dublin. Assisted by Miss Daisy Wynne (Piano). Adagio and Allegro (Handel) Sonata in A (Mozart) Andante and Rondo (Haydn) 12.30-1.0 Miscellaneous. The Radio Quintet (Selection) [illegible] 3.30 Relay from Studio of the Belfast Ancient Concert Rooms' Carnival Ball by Orchestra and Band. Directed by [illegible] 4.30 Interval. Orchestra. Four Old Flemish Folk Songs (De Greef) 4.38 — May Leitmer (Contralto) In Summer Fields (Brahms) The [illegible] 4.42 [illegible] 4.54 Orchestra. Miss Brenda [illegible] Mr. Phillips 5.0 A Programme of Irish Songs arranged by Herbert Hughes. Sung by Miss Dorothy Silver, Miss Sophie Wyndham Quin, Mr. Frederick Mills and Mr. Arthur Darley. Accompanied by Miss Maud Hilliard. Part I. (a) Maire Bhan Og (Fair Mary) (b) Dear Little Shamrock (c) Down by the Sally Gardens (d) The Lover's Lament (e) The Foggy Dew (f) The Cruiskeen Lawn. Part II. (a) Lament for Owen Roe O'Neill (b) The Little Red Lark (c) Lullaby (d) The Trotting Wheel (e) The Pretty Girl of Loch Dan (f) The Ploughboy. Part III. (a) Oh, the Days of Kilkenny (b) Molly Bawn (c) The Rose of Tralee (d) The Minstrel Boy. Part IV. (a) The Rambler from Clare (b) The Fairy Thorn (c) The Last Rose of Summer (d) The Harp that Once Through Tara's Halls. 5.15 The Children's Hour 6.0 London Programme relayed from Daventry 6.15 — [illegible] 7.45 — An Irish Programme. The Randalstown Players [illegible] 8.0 The Orchestra [illegible] 8.45 Interval. Orchestra. Selection of Irish Airs arranged by W. H. Webb 9.45 [illegible] Minstrels of Killarney (Benedict) Part II. The Minstrels of Tipperary [illegible] 9.0 — S.B. from London 9.35 — Folk Songs and Dances, after the Irish Ceili. Orchestra. Selection of Irish Airs 9.50 Address by Lord [illegible] The Lord Mayor of Belfast [illegible] Mayor of Londonderry [illegible] Part Irish (Conquest of Spanish Silver Fleet by Sir Francis Drake) The Novice (arr Van Beyne). 12.2 — Orchestra. Lettish Folk Songs for Orchestra, Op. 29a (Lindemann). 10.12 — Irish Dances. Traditional Country Dances. Aimez (Traditional), Fifteenth Century French, I Amour de Moi (arr Thomas) Eighteenth Century Swiss, Knightfield (Night Song) (Nesvadi) Old Slovakian Songs At the Danube, Delgho, on the hill she stood, and I from my Novak). 10.24 — Orchestra. Suite of Old Dutch Dances, Op 46 (Julius Röntgen). 10.30 — Dance Music. Bob Dryden' Rivoli Rhythm Boys, relayed from the Plaza. 11.5-11.20 — S.B. from London

Broadcasting to Schools.

(Continued from page 779.)

Great Company in your local theatres on Saturday afternoons. Your conception of the various plays was greatly changed after you had heard an exposition by professional actors.

By way of contrast, just note the enormous advantages derived by your children since broadcasting has been inaugurated, especially those of us who live in remote rural districts. On certain afternoons various plays are performed by wireless, and broadcast to all schools who care to listen to them. It is very inspiring to the teacher to see what enormous interest is taken by his pupils in such renderings. Perhaps an example of what happened in my own school may illustrate this. The play, *The Merchant of Venice*, was announced to begin at 3.30 p.m., and it would probably end round about 4.30. Now this particular school closed at 4.15, and most of the senior boys had to hurry home to tea before beginning their evening paper-rounds or other work. Just before the play began the boys were told that they were at liberty to leave their places at 4.15 and go home as quietly as possible. This play actually was prolonged until 4.45, but not a *single pupil had left his seat*, nor, indeed, *had he shown the slightest inclination* to do so.

And so one might go on by further illustrations of the beneficent effects of the talks on French by Monsieur Stephan, the illustration of musical forms by Sir Walford Davies, the fine renderings of English poetry by the B.B.C. Director of Education himself. But possibly I have said enough to show you that, notwithstanding what you have read or heard from arm-chair theorists and critics, your boys and girls are approaching education from an entirely new angle. They have the great advantage—denied to you in your days—*of listening to experts*, and the enterprising teacher who wishes to get out of the common rut is only too anxious to avail himself of the opportunity presented by educational broadcasting.

Finally, there is one further very important benefit to be obtained through adopting broadcast talks in school. Almost every teacher will agree that the teaching of written composition is his *bête noire*. Cannot you, who are now parents, recall your early attempts in committing your thoughts to paper? If you were very interested in a subject, or if there were any incentive to put forth all your efforts in this direction, you were greatly helped. Now to my mind, after four years' practical experience of the effect of educational broadcasting, there has been enormous improvement in both oral and written composition. After most of the lectures the pupils are invited to write accounts of the talks, or to answer questions suggested by the narrators. The best are submitted to the Director of Education at the B.B.C. offices, and the pupil who has presented the very best composition hears his name broadcast a week later. Lists of such pupils are kept prominently displayed on the school notice-board, and there is keen rivalry among the scholars for admission to this list. In addition, the course concludes with an examination, and prizes or certificates are awarded to the successful candidates.

We have met with the opponents of broadcasting to schools at any length for the arguments advanced seem in most cases to be extremely puerile. There is not one tittle of evidence that broadcasting will supplant the teacher; indeed, the B.B.C. earnestly seeks the help of the teacher, as they know full well that unless he co-operates enthusiastically with them in the preparation of material the talk will be a failure. And, finally, with regard to the charge that the B.B.C. seeks to become a universal format of printed matter, foisting it on the schools, all one has to say is that if the printed matter is all of the same intrinsic merit as that published in the geography course, well—let us have far more of it.

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"Nestlé's!" says Jane,
And (ain't it odd?)
Her wink's as plain
As any nod.

Or you can choose from these :—

NESTLE'S CROQUETTES—dainty delicious rounds of wrapped smooth Milk Chocolate, 3d., 6d., 8d., 1/-, 1/3.

NESTLE'S NAPOLITAINS—wrapped rectangles of Milk Chocolate, 3d., 4d., 6d., 8d., 1/-, also NESTLE'S 2d. MILK BARS.

All choc full of goodness!

2.50
The French Army
v.
Twickenham

SATURDAY, APRIL 6
2LO LONDON & 5XX DAVENTRY
(358 M. 838 kc.) (1 562.5 M. 192 kc.)

ANOTHER BROADCAST FROM A GREAT MUSIC HALL

9.35
Vaudeville and the Palladium

10 15 [illegible]

10 30 [illegible]

10.45-11 0 *(Daventry only)* Mrs Nora Blake: 'New Clothes.'

[illegible] for the [illegible]

10 2.0 THE CARLTON HOTEL [illegible]

Direction of HERR TAPPOLNAY
Carlton Hotel

2.50 The British Army v. The French Army

A [illegible]

Relayed from Twickenham

ONE of the most important [illegible] in the evolution of Rugby [illegible] the spirit shown with which [illegible] has been taken up in France [illegible] are annual events, occurring successively at Paris, Cologne and Twickenham.

4.30 Coeelia Wadeatt's Octet

5.15 THE CHILDREN'S HOUR
Fairies in the Orchard
A Play specially written for broadcasting by CAREY GRAY
With Incidental Music by the
GERRARD PARKINSON QUARTET

Musical Interlude

6 15 TIME SIGNAL, CRICKET, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, Announcements and Sports Bulletin

Musical Interlude

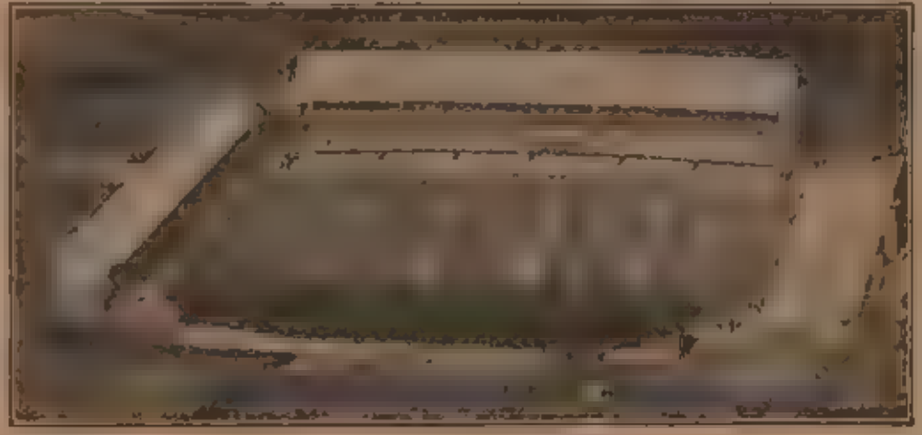
6.45 THE FOUNDATIONS OF MUSIC
Schubert
WALDESRUHE (Forest Scenes), PAPILLONS
[illegible] IN C MINOR
Played by
WILLIBALD RICHTER (Pianoforte)

Fasel ingschwunk [illegible]
Nr 1 [illegible]

7.0 [illegible]

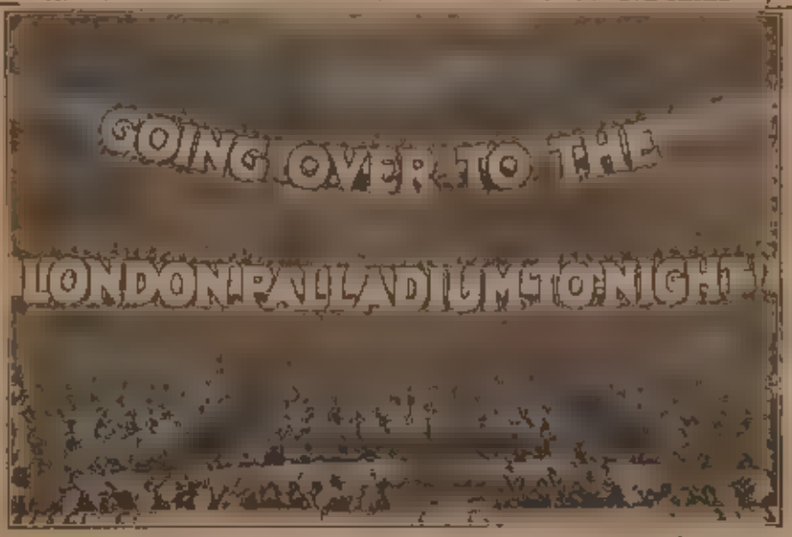
7 15 For Younger [illegible]

ONE of the most vigorous [illegible] Germany after the War [illegible] generations the 'Wanderbirds,' with their music, and folk-



A STERN MATCH AT TWICKENHAM TODAY

Sport-loving listeners should use this plan when they are following Captain Wakelam's narrative of the match between the British Army and the French Army, at Twickenham this afternoon.



VAUDEVILLE

THE HYDE SISTERS
with HARRY PEPPER at the piano
A Syncopated Number

HENRI MERTON
The Phenomenal Mimic

ATHOL TIER
and
PEGGY ROSS
In Cross Talk

JACK PAYNE
and the
B.B.C. DANCE ORCHESTRA
A Variety Turn relayed from the
LONDON PALLADIUM

FROM 9.35 TO 10.35 TONIGHT

[illegible] showers and long tramplings [illegible] song particularly [illegible]

7 30 JACK PAYNE and [illegible]

8.0 A POPULAR CONCERT
Directed by ARTHUR MEALE
[illegible] at Hall,
W
1
[illegible]

Ivor Novello [illegible]
Sun [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
The Wedding Song [illegible]
[illegible]
[illegible] Look to me

[illegible]
ARTHUR MEALE (Solo Cello)
[illegible]
March on a Theme of Handel, 'Lift up your Heads' [illegible]

GEORGE BUCK (Entertainer)
In Select one from his Repertoire

SEYMOUR DAVIS & (Tenor)
[illegible] Fauré
Thou art arisen, my beloved [illegible]

EVELYN HARDY (Solo Cornet, with Grand Organ Accompaniment
Il Bacio (The Kiss [illegible]

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9 15 Lord Cottenham. Why have motor accidents?

MOTOR traffic has become a really [illegible] problem nowadays, and everyone who drives a car knows how much danger is caused by motorists who are inexperienced, reckless, [illegible] In his talk tonight the Earl of Cottenham will make a strong plea for [illegible] driving, for the sake of motorists themselves. He has a special claim to speak on this subject, [illegible]

[illegible] band together ex[illegible] drivers [illegible] are [illegible] pared to promise that their first object [illegible] always be [illegible]

9 30 [illegible]

9.35 Vaudeville
See centre of page

10 35-12.0 DANCE [illegible] BAND from the May Fair Hotel

SATURDAY, APRIL 6

5GB DAVENTRY EXPERIMENTAL

(492.3 m.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED

8.0 Two Plays of The Road

3.30 A Ballad Concert

From Birmingham.

BURTON HARPER (Baritone)

South Downs of Sussex ..... *Buchanan*
A Song from o'er the Hill ..... *Ireland*
A Song ..... *Vaughan-Thomas*

CELLO SOLOS (Violoncello)

Pesco ..... *Eric Fogg*
Minuet ..... *Beethoven, arr. Sharpe*
Chanson sans Paroles (Song without Words) ..... *Tchaikovsky*

3.46 MINARDA STUBBS (Soprano)

Lo, here the gentle lark ..... *Bishop*
(Flute Obbligato by WALTER HEARD)

Song of a Night ..... } *Phillips*
Work ..... }
Love the Jester ..... }

WALTER HEARD (Flute)

Neapolitan Memories ..... *Pagge*

4.10 BURTON HARPER

Not Understood ..... *Houghton*
L'Envoi (The Farewell) ..... *Denza, arr.*
If I might only come to you ..... *Squire*

CELLO SOLOS

Air ..... *Pergolesi, arr. Sharpe*
Evensong ..... *Saint-Amory*
Top o' the Cork Road (Irish Tune) ..... *arr. Sharpe*

4.30 Dance Music

(From Birmingham)

PAT RAFFMAN and his BAND
RAYMOND GREEN (Entertainer)

5.30 The Children's Hour

(From Birmingham)

A further Snooky Story by PHYLLIS RICHARDSON
Songs by CUTHBERT FORD (Baritone),
SIDNEY HYLE (Banjo)

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN: Announcements and Sports Bulletin

6.40 Sports Bulletin *(From Birmingham)*

6.45 Light Music

DOROTHY WHYBROW (Soprano)
TREFOR GLYN (Tenor)
THE BERNARD RUSSELL HARP QUINTET

Suite, The Seven Nights ..... *Greenish*
Prologue, The Story of Princess Parizade,
The Story of the Three Ladies of Baghdad,
The Magic Horse, Epilogue

6.55 DOROTHY WHYBROW

Spring is at the Door ..... } *Quilter*
April ..... }
It was a Lover ..... *Eric Coates*

7.2 QUINTET

Air and Gigue ..... *Handel*
Country Dance ..... *Le Monchaux (1715-1773)*

7.10 TREFOR GLYN

Where'er you walk ..... *Handel*
Homeward to you ..... *Eric Coates*

7.18 QUINTET

Ballet des Liqueurs ..... *Marie Cowan*
Benedictine; Chartreuse; Cognac; Curacao
A Fairy Tale ..... *B. Russell*

7.28 DOROTHY WHYBROW

A Geisha's Life ..... } The Geisha
The Jewel of Asia ..... } *Jones*

7.36 QUINTET

Allegro and Rigaudon ..... *Nieman*
The Evening Song ..... *Anson*

7.46 TREFOR GLYN

In Love ..... *Eibr*
Birds in the Nest ..... *Nordqvist-Severa*
The Curtain Falls ..... *Guy d'Hardelot*

7.54 QUINTET

Au Mois d'Avril ..... *Allington*
Humoresque ..... *Beasley*

8.0 Two Plays of the Road

(From Birmingham)

I

'A Fool and His Money'

A Wayside Comedy by LAURENCE HOUSMAN

Tim
Tony
The Fool

Scene: Not the sort of road where one wants to be alone after dark. Night is falling and the trees and undergrowth throw ghostly shadows

II

'Honours Easy'

A Trifle of Patches and Powder by ALBERT E. DRINKWATER

Lucy Lorimore
[illegible]
A Chance Acquaintance

Scene: A Mansion three miles from the high road, near Bath, about the year 1780.
Incidental Music by THE MIDLAND PIANOFORTE TRIO

9.0 A Symphony Concert

(From Birmingham)

THE BIRMINGHAM [illegible] AUGMENTED ORCHESTRA
Leader, FRANK CANTELL
Conducted by JOSEPH LEWIS
MAURICE COLE (Pianoforte)

ORCHESTRA

Overture, Euryanthe ..... *Weber*

9.9 Symphony, No. 3, in D Minor ..... *Anton Bruckner*
Moderato con moto; Adagio quasi andante; Scherzo (Sehr schnell); Finale Allegro

9.52 Slav Dance ..... *Chabrier*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin *(From Birmingham)*

10.20 Symphony Concert

(Continued)

MAURICE COLE and Orchestra
Second Pianoforte Concerto in C Minor ..... *Rachmaninoff*

10.55-11.15 ORCHESTRA
Suite, 'Mozartiana' ..... *Tchaikovsky*

11.15-11.45
Experimental Transmission of Still Pictures by the Fultograph Process

(Saturday's Programmes continued on page 702

LETTERS TO THE B.B.C.

WHILE the B.B.C. always has been and still is very glad to answer any questions relating to past programmes, it feels that it is no longer justified in replying to letters of this nature unless stamped and addressed envelopes are enclosed. It will be realized that a great deal of search into programme records is often required to enable the Programme Correspondence Department to obtain the information required. As this type of correspondence has recently attained very large proportions, it is felt that the postal expense involved is not a charge which should fairly fall on the programme services. From the first of March, therefore, listeners kindly enclose a stamped and addressed envelope when writing for details of programmes and similar information concerning matter that has already been broadcast. This, of course, does not apply to outside broadcast dance music, as the B.B.C. will not be in a position to answer enquiries relating to the various numbers played.

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(Conducted by Brigadier G. FULLER)

G8892 { The Liberator, March / The Flag of Freedom, March

G8951 { The Banner of Liberty—Selection. In Two Parts.

G9041 { In the Firing Line, March / A Crown of Peace

2/6 Each

REGAL RECORDS

Saturday's Programmes continued (April 6

5WA CARDIFF. 323.2 M. 928 KC.

12.0-12.45 A Popular Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Overture, 'Lur...
Symphonic Poem
Three English Dances
Slavonic Rhapsody

2.50 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Sports Bulletin

6.45 *S.B. from London*

7.0 ... W... Boys for Overseas'
BRISTOL is one of the centres in the United Kingdom where ... is being shown in the matter of employment ... The ... complexion just outside the city where forty boys will be trained. This work will be described in Col. Lennard's talk

7.15 *S.B. from London*

S.B. from Swansea

9.0-12.0 *S.B. from London* (9.30 Local Announcements, Sports Bulletin)

5SX SWANSEA. 294 M. 1,020 KC.

12.0-12.45 *S.B. from Cardiff*

2.50 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 *S.B. from Cardiff*

6.45 *S.B. from London*

7.0 *S.B. from Cardiff*

7.15 *S.B. from London*

7.30 A BAND CONCERT
THE GWAUNCAEGURWEN SILVER PRIZE BAND
March, 'La Russe' ..... *Rimmer*
Overture, 'Light Cavalry' ..... *Suppe*
BRINLEY LLEWELLYN (Baritone)
... *Vaughan Williams*
... Lyly 1684, *arr. A. L.*
A Ballad of Glyndwr's Rising (1400) *E. T. Davies*
A HUMOROUS INTERLUDE by J. EDDIE PARRY
BAND
Cornet Solo, 'The Hailstorm' *Rimmer*
(Soloist, TAL MORRIS)
Selection from the Works of Weber *arr. Round*
BRINLEY LLEWELLYN
Gartre'r Gan *Haydn Morris*
Chwilfwn Faour *Welsh Melody*
Bugan Rafod y Cwm *Old Welsh, arr. D. D. Parry*
BAND
Euphonium Solo, 'Kentucky Home' .. *Rimmer*
(Soloist, D. ... JONES)
Selection, 'Lilac Time' ..... *Schubert*

9.0 *S.B. from London*

9.30 Sports Bulletin ... *S.B. from Cardiff*

9.35-12.0 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 Gramophone Recital

2.50 London Programme relayed from Daventry

5.15 *S.B. from London*

6.40 Sports Bulletin

6.45-12.0 *S.B. from London* (9.30 Local Announcements, Sports Bulletin)

5PY PLYMOUTH. 306.3 M. 757 KC.

12.0-1.0 A Gramophone Recital

... Bizet
... Mozart
... Dvorak
('Carmen') Bizet
Ballet Music ... Massenet
Manon
All dressed out in gold ('Le Cadi') *Thomas*
Rakoczy March } *Berlioz*
Dance of the Sylphs } *Berlioz*
... Love Song ('Tristan') ... *Wagner*
Selection, 'Mignon' ... *Thomas*
... for the Factotum ('The Barber of Seville') *Rossini*
Entry of the Gods into Valhalla ('Rhinegold') *Wagner*
Gazing around ('Tannhäuser') ... *Wagner*
Duet ... ('The Trovatore') *Verdi*

2.50 London Programme relayed from Daventry

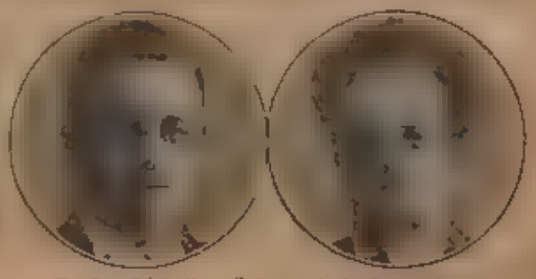
5.15 The Children's Hour.
'FRAGMENTS'
A New Revue patched together in crazy fashion

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Sports Bulletin

6.45-12.0 *S.B. from London* (9.30 Items of Naval Information, Local Announcements, Sports Bulletin)



Brinley Llewellyn (left) and J. Eddie Parry take part in the Band Concert from Swansea this evening at 7.30.

2ZY MANCHESTER. 378.3 M. 793 KC.

12.0-1.0 The Northern Wireless Orchestra
MARJORIE NICHOLSON (Pianoforte)

2.30 London Programme relayed from Daventry

5.15 The Children's Hour.
'THE EMPEROR'S NEW CLOTHES'
A Play adapted by C. E. Hodges from the fairy tale by Hans Andersen
Played by THE MANCHESTER REPERTORY PLAYERS
HARRY HOPEWELL will sing
Good-night ... *Koschat*
Vespers ... *Fraser-Simson*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Regional Sports Bulletin

6.45 *S.B. from London*

7.0 Mr. MATTHEW ... 'The North through the eyes of a ... *S.I. from Liverpool*

Programmes for Saturday.

7.15 *S.B. from London*

7.30 **Blackpool**
SEASIDE ORCHESTRA
Relays from the Palace Picture Theatre

7.50 **The Operos'**
THE HARMONY CONCERT PARTY
Relays from the Central Pier
WILFRED PARHAM (The popular Comedian)
HARRY POWER (Pianist and accompanist)
DOROTHY TREVOR (Soprano)
JACK TAYLOR (Baritone)
WILFRED PARHAM (Humorist)
THE HARMONY CHORUS
THE HARMONY ORCHESTRA (Leader)

8.15 SEASIDE ORCHESTRA

8.30 THE OPEROS'

8.50 SEASIDE ORCHESTRA

9.0 *S.B. from London*

9.30 National Sports Bulletin and Local Announcements

9.35-12.0 *Dance music.*

Other Stations.

5NO NEWCASTLE

2.0 Match relayed from Fenwick's Terrace Tea Time. **2.50** London Programme relayed from Daventry. **4.30** [illegible] **5.15** The Children's Hour. **6.0** London Programme relayed from Daventry. **6.15** S.B. from London. **6.40** [illegible] **6.45** [illegible] from London. **7.15** Mr. [illegible] **7.30** Music [illegible] **7.45** [illegible] The [illegible] **8.0** A Recital by Ralph Sanderson (Baritone). **8.15** [illegible] **8.30** Half-hour with Mendelssohn. **8.45** [illegible] **9.0** [illegible] **9.30** Sports Results. **9.35-12.0** S.B. from London.

5SC GLASGOW

11.0-12.0 [illegible] Gramophone Records. **2.50** [illegible] **4.45** [illegible] **5.15** [illegible] **6.0** [illegible] **6.45** [illegible] **7.0** [illegible] **7.15** [illegible] **7.30** [illegible] **8.0** [illegible] **9.30** [illegible] **9.35-12.0** [illegible]

2BD ABERDEEN

11.0-12.0 [illegible] **2.50** [illegible] **4.45** [illegible] Taylor). Alexis [illegible] **5.15** [illegible] **6.0** [illegible] **6.45** [illegible] **7.0** [illegible] **7.30** [illegible] **9.30** [illegible] **9.35-12.0** [illegible]

2BE BELFAST.

2.50 London Programme relayed from Daventry. **4.45** Organ Recital by Charles Rowlett. Relay [illegible] **5.15** [illegible] **6.0** [illegible] **6.15** S.B. from London. **6.40** [illegible] **6.45** [illegible] **7.0** [illegible] **7.30** [illegible] **8.0** [illegible] **9.30** [illegible] **9.35-12.0** S.B. from London.

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7301.

THE RUSSIAN BALLET

Continued from page 750

of the ballets of Massine and Nijinska (sister) in their combination of [illegible] ment with an enlightened [illegible] tradition.

In Nijinska's ballet, *The Hu[illegible]* ample, the dance of the hostess [illegible] piece of modern realism—the [illegible] great bonn[illegible] with out acrobatics o[illegible] in mind, with the true convention[illegible]

The two outlets for the artist are revolutionary and a formal and [illegible] both.

It may be thought that an art which owes so much to one man may possibly decline altogether when he ceases to produce new ballets. M. Diaghileff proud though he must be of his personal achievement, would, I imagine, be the last person to support such a theory; his work has not only been inspiring in itself but in its suggestion of future achievement. I see no signs of the ballet losing popularity with either artists or public and in all probability the ballets of fifty years hence may surpass anything we have at present imagined.

Although one in no way wishes to belittle the genius of the artists and dancers who have helped to make such a development possible, there is no doubt that the main credit is due to the unflagging, energy and unerring taste of the greatest of modern producers—M. Serge de Diaghileff.

CONSTANT LAMBERT.

TIME—TWOPENCE A WEEK!

By a Scottish Listener.

[illegible] B.B.C. daily [illegible] one can take what [illegible] leave the rest for others with a [illegible] complaint. "Time is money" the [illegible] me, and we hate find Time. [illegible] a week a very good investment.

[illegible] of the B.B. [illegible] the period [illegible] and there was [illegible] to be able to use it with precision [illegible] showed too much [illegible] were put to the [illegible] in the news the results were [illegible] 3 By the daily visit of Pope [illegible] brought yesterday's *Times*. But as he was not a member of that force which we are told "has a watch and chain, of course, his time complex [illegible] on relativity. Translated from brain [illegible] would run thus: "It was near [illegible] when I was there, and that would be about half an hour ago and they had the time from Sandy MacPherson who got it at the market last week.

Now that Big Ben booms across the waste places and even seems to echo from the hills and the Greenwich dot seconds stab the stark silence and pure [illegible] we can be both punctual and punctilious and no longer frequently breakfast at afternoon tea, and dine on the following day.

Yes, time, at twopence a week, is worth having especially when one gets a "whole floor full of never flags" given away with it.

THE GREAT SAXOPHONE JOKE

By an E Flat Alto.

They call me [illegible] E Flat Alto, and my [illegible] body ending in [illegible] dance band even if I [illegible] Sax family.

A branch of the reed instruments, [illegible] followed by a Belgian musician named Sax [illegible] was used in military bands on the [illegible] After the war [illegible] from America at [illegible] he saxophone boom in our dance bands [illegible] then we have gradually become [illegible] one colour instruments in the [illegible] section of the modern symphonic orchestra.

[illegible] portant help [illegible]

Sister soprano has the slim, fashionable figure and like all members of her sex, is [illegible] susceptible to sudden [illegible]

[illegible] we have been [illegible] music by the use of [illegible] their efforts [illegible] no doubt been respon[illegible] for the [illegible] tion with which our name is still associated.

Nowadays the saxophone joke is really out of date, because the wailing moans and jazz [illegible] we [illegible] our visits to the [illegible] to [illegible] tonight!

We get the last laugh, however, as on most of the occasions on which we are denounced *we are not being used at all!*

Among the outstanding Contributors to *The Radio Times* in the near future are:

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MARCU BEZA	J. C. SQUIRE	WILLA MUIR
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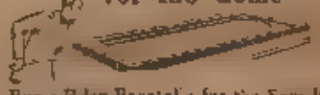
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WHAT THE OTHER LISTENER THINKS



The Success of 'The Web'

Scottish Stage

'The Battle of Shaiba.'

I was interested to read in both ... of this week's issue of *The Radio Times* ... off the finest Indian troops ...

The Last Word

Retaliation!

From One to Two

The 'Fifth Formers'

Over (Home) Work

Inspiration

Talks

The Radio Concerts

LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that

1. **The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.**
2. **Communications should be as brief as possible**
3. **The name and address of the sender should be included in all letters, although not necessarily intended for publication.**
4. **Letters on Programme matters requiring a reply should be addressed to the Programme Department.**
5. **Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.**

Contentment

Tolerant

The Decline of Stravinsky

Start Play Readings

Broadcasting Operettas

Guitars and Mandolines.

Modern Light Ballads

Cockneyisms.

Purcell Warren

'The Changing World!'

A Tribute from Dublin

The Waltz and the 'Jazz' Band.

A Dublin musical critic at an address recently stated: "If the waltz were to become popular again, a Jazz band could not play waltzes. I have heard old waltzes broadcast by Dance Bands and I entirely disagree with this opinion. *W. O. Conacil, 82 Palm Road, Dublin.*

Notes from Southern Stations.

THE DIFFICULTY OF CHOOSING A CAREER.

New Series of Talks for Cardiff Listeners—Concert by the Newport Choral Society—The Rural Industries of Wessex—Lawn Tennis.

A SERIES of talks designed to explain a number of possible careers has been planned for Cardiff listeners. Architecture, Navigation, Engineering, and Commerce are amongst the subjects to be dealt with by experts, and the first talk, which will review the series, will be given by Principal Coles of Cardiff Technical College, on Friday, April 12, at 6.30 p.m. Principal Coles knows the ground well, for he has been in charge of technical education in Cardiff for twenty-two years, and the work has grown enormously under his care. The present building was opened in 1916, and is one of the noble group of buildings in Cathays Park. What strikes visitors most is that not only has every building breathing space, but also room to grow. The Museum is beginning to show signs of its new wing and is in the interesting stage of cranes, which is so fascinating an aspect of modern building operations, as many lithographers have shown.

* * * *

THE Newport Choral Society gives the second concert of the thirty-first season on Tuesday, April 9, when Bach's *Mass in B Minor* will be sung. The artists will be Elsie Suddaby (soprano), Ethel Barker (contralto), Parry Jones (tenor), and Toplis Green (baritone). This concert will be relayed from the Central Hall and broadcast to Welsh listeners. The first concert of the season took place last November, when scenes from *The Song of Hiawatha* were given.

'SPINNING and Weaving in the New Forest' is the title of the first of a series of talks on 'Rural Industries of Wessex,' which are to be broadcast from the Bournemouth Station. The [illegible] near Burley Beacon, in the New Forest area where it is being carried on by Miss Kitty Doncaster, who is one of the leading exponents of the hand-weaving movement. The art of hand-weaving, mainly a woman's occupation, really embraces a larger process, which consists of buying the raw fleece from farmers, or the native spun silk from Assam; dyeing, [illegible] and making it up into lengths of material, or beautiful garments suited to the modern wearer. In her talk Mrs. Eric Sharpe will explain how the dyes are obtained and the process is carried out, and her listeners will realize the value of the movement in the rural life of to-day.

* * * *

AN opportunity of making closer acquaintance with political conditions in India, and of estimating at their true value the findings and recommendations of the Simon Commission, will be afforded listeners on Tuesday, April 9, when Sir Stuart Fraser, K.C.S.I., C.I.E., will speak from the Bournemouth Studio on 'The Communal Problem in India.' Sir Stuart's service was spent mainly in the Foreign and Political Department of the Government of India, and he was Foreign Secretary and Resident successively in the States of Mysore, Kashmir, and Hyderabad.

MR. PETER FREEMAN, ex-tennis champion of Wales, gives a talk from Cardiff on Lawn Tennis on Friday, April 12, at 6.0 p.m. Mr Freeman is giving much of his time and interest to the development of tennis in public parks and he hopes to organize tournaments on a large scale during the present year.

* * * *

AT the midday symphony concert—1.15–2.0 p.m.—in the National Museum of Wales, Cardiff, on Wednesday, April 10, Dvorak's *New World Symphony* will be played. The eighth of the series of Beethoven Trios will be given by the Cardiff Station Trio on the same day at 3.45 p.m., when the *Finale of the Trio in D Major, Op. 70, No. 1*, and the *First Movement of the Trio in E Flat Major, Op. 70, No. 2*, will be played. Following this programme, Maldwyn B. Hughes (baritone) will sing two groups of songs. He has been connected with the Penrhiwceiber Operatic Society for six years and is well known as a singer in the Aberdare Valley and Pontypridd. He took the principal rôle in performances in German's *Merrie England* and that of Lord Mirmirton in *The Rebel Maid*.

* * * *

A BALLAD Concert winds up the programme from 5GB on Saturday, April 13, the main feature being Easthope Martin's *The Philosopher and the Lady*, a song cycle for four voices, which will be presented by Emilie Waldron (soprano), Alice Vaughan (contralto), Geoffrey Dams (tenor) and James Howell (bass).

B.B.C. PUBLICATIONS.

'IVANHOE.'

On March 25 and 27 there were broadcast the seventh of the series of twelve well-known operas, this time *Ivanhoe*, by Sullivan. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Ivanhoe* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining six of the series for 1s.

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3. *The Remaining Six of the Series.*
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'THE CHERRY ORCHARD.'

The Cherry Orchard, by Tchekov, to be broadcast on April 9 and 10, is the eighth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *The Cherry Orchard* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining five of the series for 10d.

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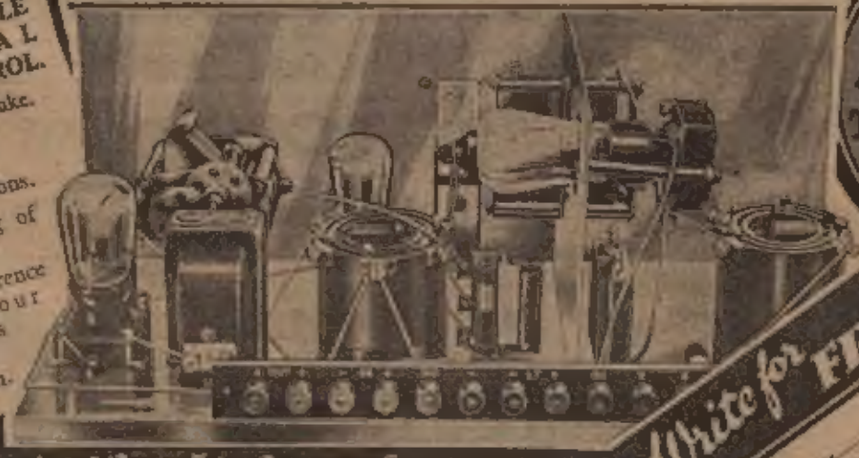
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* * * *

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